MAKE IT TONIGHT Easy crystal necklace p.72

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Quilted peyote

LEARN a new twist on an old favorite in this dynamic bracelet p.30

Use cup chain to make a tennis-style bracelet p.22

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Take a cue from quilting in this beautiful bangle, p. 30.



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- Design critique: Achieving balance p.24

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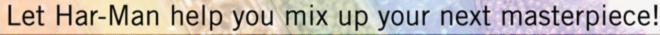
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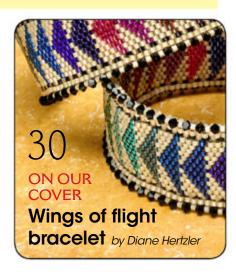
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Surprise inside

I may have mentioned before that I love surprises, especially of the beady variety. Well, every so often I come across a design that stops me in my tracks and makes me say, "How did she do that?!" Diane Hertzler's fabulous cover bangle is one of those, because at first glance it appears to be a lovely, if basic, peyote bracelet. But look a little closer and you'll see that the inside is different than the outside, which has never happened with any of the peyote bands I've made. That's because Diane built this piece with a special surprise — a unique twist she calls "quilted peyote." Give her technique a try, and revel in the exclamations of delight from all your bead buddies when they see your handiwork.

There are plenty more projects and features in this issue to get excited about as well, including Judy Henegar's cup chain bracelet (p. 22), Annette Mackrel's swirling necklace and earrings (p. 38), and Lisa Kan's lovely pendant featuring shibori silk (p. 56). Also, be sure to read Margie Deeb's second installment of her new column (p. 24), in which she gives yours truly a little design advice.

As always, be sure to keep your eyes peeled for the hidden bead strand, which will be identical to the one shown at right. When you find it, email me by May 3 at editor@beadandbutton.com, and tell me where you found it (please use the subject line "Find the bead strand") to be entered to win a free copy of Diane Whiting's new book, *Convertible Crystal Jewelry*. A winner will be selected the week of May 4 from all the correct responses. Congratulations to Sunny Kendall who found the strand on p. 54 of the December issue!

Editor, Bead&Button editor@beadandbutton.com



THIS KIT!

Limited-edition bead kits

Find out how to get one on p. 73!



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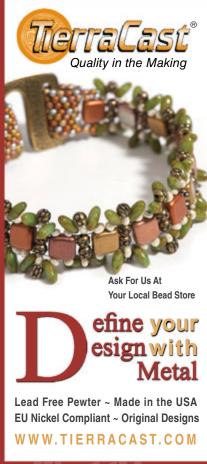
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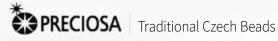
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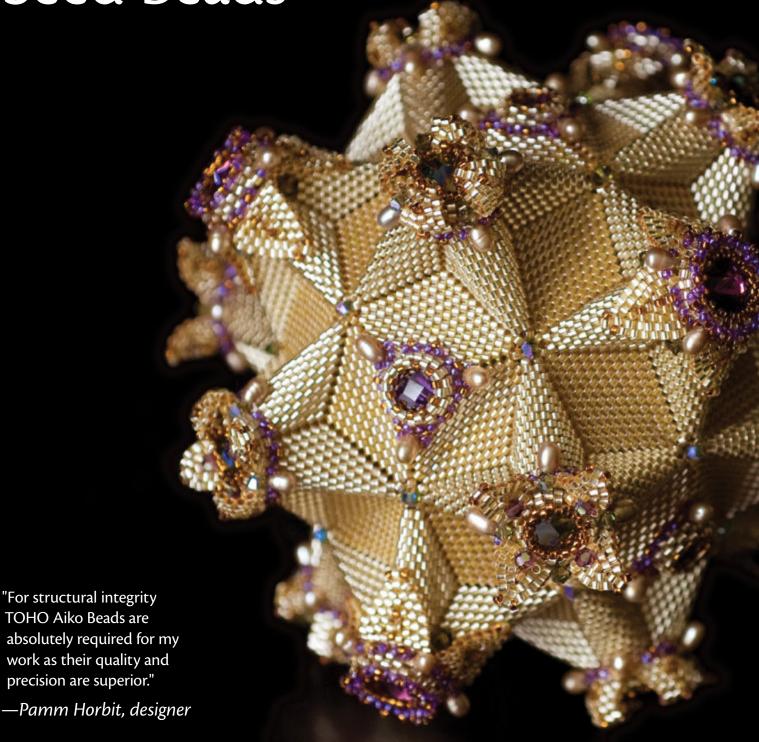
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Handy Dandy

B&B's Guide to pearls



earls have long been prized for their color and luster. Early on, their value was driven by their scarcity — and the fact that their existence couldn't be detected without opening the shell of the mollusk they were hidden within.

By the early 1900s, several Japanese entrepreneurs had secured patents on the tools and methods used to introduce foreign bodies into oysters for the purpose of creating pearls. By the 1920s, Japan had become a leading supplier of cultured pearls. Today, there are farms worldwide, with the majority of freshwater pearls grown in China. A mussel can produce several dozen pearls in one harvest season while a saltwater oyster may only produce one or two pearls in the same amount of time.

Cultured pearls are the standard today with natural pearls showing up mainly in vintage jewelry. Naturally-colored pinks are the most expensive, followed by white, light cream, cream, dark cream, and yellow. As organic material, both saltwater and freshwater pearls are susceptible to water temperature ranges and cosmetics, hair products, and other chemicals.

		TYPE	CHARACTERISTICS	SIZE/COLOR	PRICE	
NATURAL/CULTURED ————————————————————————————————————	Saltwater pearls	Akoya	Harvested in saltwater oysters off the coast of Japan.	Round, white with rose glow. Known for their high-quality luster.	\$\$\$\$\$	
		South Sea	Exceptional quality, prized for smooth- ness and roundness; cultivation in the large oysters difficult.	White, cream, golden.	\$\$\$\$\$	
		Tahitian	Expensive because this oyster is sensitive to the culturing process.	Ranges from metallic silver to black.	\$\$\$\$	
	Freshwater pearls	Abalone	Not really pearls, but formed in abalone shells. Cannot be cultured due to the fragility of the abalone. Mabes (half-pearls) typically used in jewelry making.	Iridescent, metallic colors ranging from silver to greens and blues.	\$\$\$\$\$	
		Keshi	Japanese for "tiny." Rejected by oysters before the end of the culturing process Solid nacre but as a by-product of the culturing process, not considered natural.	Many colors including traditional pearl colors ranging from white to cream and rose. High luster, random, free-form shapes.	\$\$\$	
		Mabe	Half pearls that grow on the side of the shell and are cut off and backed with mother of pearl.	Solid white, cream, pink, blue and rainbow-hued. Pink with gold swirls are very valuable.	\$-\$\$\$	
		Crystal	Made with crystal base and powder-coated and painted; perfume- and chemical-resistant.	Dozens of shapes and sizes; colors are standard and don't vary between lots; colors won't fade.	\$\$\$	
		Glass	Durable, scratch-resistant.	Don't last as long as crystal pearls, scratch and fade more easily.	\$\$	
		Plastic	Not scratch-resistant; very cost- effective; standard shapes.	Colors fade over time.	\$	

American Gem Trade Association designations

Learn these terms to help you identify any treatment your pearls may have undergone.

Natural — not enhanced

Bleached — color removed or lightened with heat, light and/or other agents

Dyed — introduction of color matte to add a new color, intensify color or improve color uniformity **Irradiated** — color altered by the use of neutrons, gamma rays, or beta particles



Bead Happenings

Senhoa contest winners

Last October, Bead&Button cosponsored a design contest with the Senhoa Foundation and Swarovski to help generate new pieces for Senhoa's line of crystal jewelry that they sell to support their programming. A panel of judges scored each piece to determine three winners. Plus, a round of public voting selected a People's Choice winner. Winners received prizes from Swarovski.



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Get crafty in March



30-Day Bead Challenge A calendar of prompts is available at www. fusionbeads.com. Plus, post your creations to their Facebook page (www.facebook.com/fusionbeads), and see how other beaders interpret each day's

challenge.

Top bead shop 2014

In October 2014,

Bead&Button teamed up
with CJS Sales in the "Vote
for Your Favorite Bead Shop"
contest. Beaders from all
around the U.S. nominated
their beloved retail shops,
but only one shop could
take the top prize. The shop
with the most votes was
iBella Beads in St. Louis,
Missouri. The prize? A \$5,000
shopping spree at CJS Sales
in New York. Congratulations
iBella Beads!



Color of the Year

Introducing Pantone's 2015 Color of the Year — Marsala. A rich, earthy brownish-red, Marsala has great potential for beading. Pair it with neutrals ranging from taupe to gray to ecru or a wide variety of hues including apricot, gold, orchid, and greens and blues of all sorts.



Findings

New bead shapes

The **pyramid hex** is a Czech two-hole hex-shaped bead stud. It has a flat 12 mm base, a pointed top, and six sides with rounded corners.

The Czech **Tipp bead** is a cone-shaped bead with a flat 8 mm base. It has two parallel holes and comes in nine matte metallic colors.

The **One bead** is a 3.5×5 mm oval that is 1.5 mm thick and features an oval hole measuring 1×1.8 mm.

The **Quad bead** is a 4 mm flat square that is 1.5 mm thick and makes a great spacer or embellishment bead.





Cassie

I love the new dragon-scale beads and as a mother to three boys, I immediately visualized tiny knight figures battling miniature dragons. The girlish side of me prevailed though, and fire-breathing dragons turned into flower petals. Coming from a lampworking and wireworking background, I couldn't resist incorporating the bezeled domes into a dangle bracelet. I did satisfy that boyish urge, though, by adding silver charms that kind of resemble dragon tails!

Julia-----

The brick red and coppery dragon scales made me think of foxes, so I went literal yet whimsical with a tiny fox pin. The body is a bezeled dome bead and the dragon scales make a big, bushy tail. I stitched the head in herringbone using 15°s and added dragon scales for ears and two faceted black spinel beads for eyes.

Kathy Willmering (B&B reader)

Since the dragon scales look like little petals, I wanted to make a chrysanthemum (my favorite flower). I bezeled a dome bead for the center and then outlined the outer edge with a ring of petal beads. I filled in the area between the dome and the

petals with dragon scales and attached a pin back finding on the back. The result is a bright, glowing flower pin that looks like a cross between a mum and a sunflower.

Connie

To make these earrings, I started with a ring of SuperDuos (which can't even be seen from the front). I added CzechMate triangles, then layers of dragon scales, and seed beads. I finished it off with a dome bead on top.



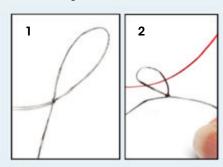
Weaver's knot

One of the least popular tasks in beading is ending and adding threads — no one likes all that pesky knotting! To avoid having to sew loose ends into your beadwork when adding a new thread, try using the weaver's knot.

- (1) To work the weaver's knot, make a slipknot at the end of the piece of thread you're going to add: Make a loop a few inches from the end of the thread. Pass part of the tail through the loop to make a new loop. Pull very tight.
- (2) Pass the end of the old thread through the slipknot, and without touching the old thread, tighten the slipknot in the new thread until you hear it click. Don't pull any tighter.
- (3) Attach your needle to the new thread, and continue stitching. You'll be working with both threads for a few stitches. Once only a single thread is exiting your beadwork, trim the tails.

Because it is a bulky knot, the weaver's knot works best when using beads with fairly large holes or in stitches that don't require a lot of thread passes through the beads. Also, you'll get good results with nylon threads, but the results will be less certain with Fireline because it can be slippery.

— Melanie de Miguel London, England





On the Web



B&B Extra

Subscribers — download vour April issue of **B&B** Extra on April 1 at www.BeadAndButton.com/extra.

Royal lace bracelet



Extrovert earrings by Abigail Engelking

Long, lean lariat or wrap bracelet by Fatima Mensen-Potter

Pastel bracelet by Josie Fabre

Music notes bracelet by Alison Campbell

Free Project



2015 Bead&Button Show commemorative bead necklace by Julia Gerlach

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Book reviews

How to Make Jewelry **Charms From Polymer Clay** by Jessica Sharpe

This book shows you how to make 50 cute, colorful, and easy-to-make charms out of polymer clay, in themes such as food, nature, animals, home, beads, and special occasions. Each project clearly lists the tools and clay needed for the project, an actual-size photograph of the piece with dimensions, skill level, step-by-step photographs, and variations for each project. No matter what your skill level is, you'll be inspired to make these charms, but be prepared, the hard part will be picking which one to make first!

Barron's • ISBN: 978-1-4380-0455-6 • www.barronseduc.com

Bead Play with Fringe By Jamie Cloud Eakin

Adding fringe to your beadwork can change the whole look and give it that "wow" factor. Jamie goes through the basics of creating various styles of fringe and different techniques for attaching them. She then explains each style more in depth with design tips and projects for all levels. This book will be a great resource for any beader's library.

JCE Publishing • ISBN: 9-781500-777418 • www.studiojamie.com

Beading and Designing Bracelets By Sandra D. Halpenny

If you like the idea of designing your own beadwork but aren't sure where to begin, this book may help. Veteran beader Sandra Halpenny presents 11 "foundation" projects, each with several design alternatives, with the idea that as you work through the projects and their options, you will learn a wide variety of ways to customize a basic design. Projects feature peyote stitch, chevron chain, daisy chain, ladder stitch, rightangle weave, and more. With 48 total bracelet designs, you're sure to find lots of inspiration, even if you never design a pattern of your own.

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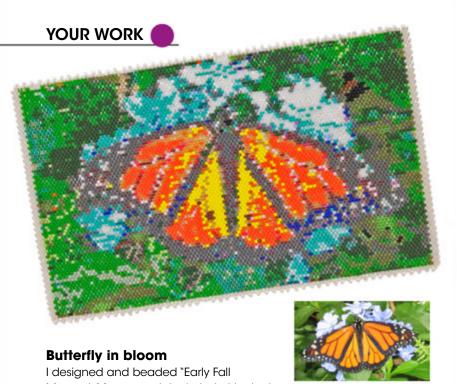












Monarch" from an original photo I took at Brookside Gardens in Silver Spring, Maryland. The 4 x 6-in. (10 x 15 cm) banner is made with almost 9,000 11° Delica beads in 33 different colors. I used two Google Play apps created for Android tablets to assist with the design and construction. iBeadBPix converts photos to peyote banner patterns, and iBeadBanner refines the pattern

and tracks progress while beading.

Myrna Regardie Silver Spring, Maryland regardiemyrna@gmail.com



Vintage button bracelets

This piece is from a series of bracelets I made that feature vintage flower buttons. I wrap a bracelet form in fabric, and then attach a variety of beads and buttons. *Très chic*!

Jana Toledano Yardley, Pennsylvania janatoledano@comcast.net



'Heart of the Explorer'

While the focus of this necklace is the Maku Studios raku heart, the piece highlights the pleasure I take in playing with fun new bead shapes. Featuring O-beads, half Tilas, peanut beads, and bead studs, this necklace is a tribute to creativity and exploration.

Stephanie Haussler Pixybug Designs Lawrence, Nebraska pixybugdesigns@hotmail.com www.pixybugdesigns.blogspot.com





Edgy interpretation

This bracelet was inspired by Judy Henegar's "Edgy elegance," from the February 2014 issue of *Bead&Button* (right). I used Swarovski crystal stones to create

a focal element, plus I added more cup chain to enhance the focal area. In addition, I incorporated a smattering of tiny 2 mm crystals into the base. Owning a bead store affords me the opportunity to work with a lot of talented bead artists. They are always an inspiration to me, and Judy is one of them!

Dana Rudolph Engelwood, Florida mybeadgallery@gmail.com www.mybeadgallery.com





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LADDER STITCH / BEADWEAVING

Captured cup chain bracelet

SuperDuos and seed beads surround sparkling cup chain for a dramatic look.

designed by Judy Henegar



Base

- 1 Cut a length of cup chain long enough to fit around your wrist, minus the clasp length and ½ in. (1.3 cm).
- 2 On a comfortable length of thread, pick up eight 11° seed beads, and sew through the beads again, positioning the beads into two rows of four beads each (figure 1) and leaving a 12-in. (30 cm) tail.
- **3** Pick up an 11°, a 3 mm bugle bead, and an 11°, and sew through the row of 11°s your thread is exiting, positioning the bugle bead set above the row (figure 2, a-b). Working in ladder stitch, use 11°s to make four more rows (b-c) using a tight tension.

the base so the end cup is next to the bugle bead set. Pick up an 11º, a bugle bead, and an 11°, and sew over the connector between the cups. Continue through the row of 11°s your thread is exiting (figure 3). Flip the beadwork so the ladder stitch base is on top, and work four more ladder stitch rows using 11°s (figure 4), and flip it back. Repeat these stitches for the length of the cup chain, ending and adding thread as needed.

5 Add a bugle set to the last row in the base, and then work one more ladder stitch row using 11°s. Sew through the beadwork to exit the bugle bead set just added (figure 5, point a).

Edge embellishments

- 1 Pick up an 8° metal seed bead, a SuperDuo bead, and three 11°s. Sew through the open hole of the same SuperDuo, pick up an 8°, and sew through the next bugle bead set (a-b).
- 2 Pick up an 8°, a SuperDuo, and three 11°s, and sew through the open hole of the same SuperDuo. Pick up an 8°, sew through the previous bugle bead set (b-c), and the row in the base directly below (c-d). Continue through the next four rows, and the next bugle bead set directly above the fourth row.
- **3** Repeat steps 1-2 for the length of the base using a tight tension, but after



FIGURE 1

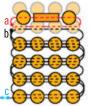


FIGURE 2

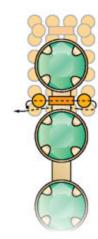


FIGURE 3

adding the last embellishment, sew through the row under the last bugle bead set and the next row instead of sewing through four rows in the base.

4 Flip the beadwork so the ladder stitch base is facing up. Pick up an 11°, an 8°, a SuperDuo, and three 11°s, and sew through the open hole of the same SuperDuo (figure 6, a-b). Pick up an 8° and an 11°, skip the next row (the row the bugle bead set is attached to), and sew through the following row (b-c).

5 Pick up an 11°, an 8°, a SuperDuo, and three 11°s, and sew through the open hole of the same SuperDuo (c-d). Pick up an 8° and an 11°, skip the previous row (the row the bugle bead set is attached to), and sew through the row your thread exited at the start of the step (d-e). Continue sewing through the next four rows to exit one row before the row with the attached bugle bead set.

6 Repeat steps 4–5 for the length of the base noticing that each SuperDuo added in this row is centered between two SuperDuos in the previous edge embellishment. End and add thread as needed.

Clasp

thread.

1 Sew through the beadwork to exit the end row of the ladder-stitch base. Pick up three 11°s, and sew through a loop of the clasp (figure 7, a-b). Pick up two 11°s, and sew back through the end row (b-c). Repeat these stitches to attach the other loop of the clasp (c-d), and retrace the thread path. End the thread.
2 Repeat step 1 using the tail to attach the other half of the clasp, and end the

Difficulty rating









Materials

gold bracelet 734 in. (19.7 cm)

- 6¾–7 in. (17.1–18 cm) 6 mm cup chain (Swarovski SS29 Tiffany 1088, pacific opal)
- 6 g 2.5 x 5 mm SuperDuo beads (amber)
- 1 g 3 mm bugle beads (Miyuki 003, silver-lined gold)
- **8 g** 8º metal seed beads (38148, 24k gold plated)
- **7 g** 11º seed beads (Toho P471, permanent galvanized gold)
- 1 two-strand clasp (gold)
- · Fireline 4 or 6 lb. test
- beading needles, #11 or #12

All materials for the gold bracelet can be found at www.mybeadgallery.com.

purple bracelet colors

- 6 mm cup chain (Swarovski SS29 Tiffany 1088, white patina; www.mybeadgallery.com)
- 2.5 x 5 mm SuperDuo beads (pastel bordeaux)
- 3 mm bugle beads (Miyuki 460, metallic dark raspberry)
- 8º seed beads (Toho 85, metallic plum iris)
- 11º seed beads (Toho 166C, transparent rainbow amethyst)



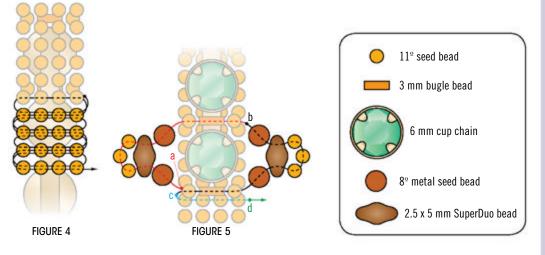
- ladder stitch
- · ending and adding thread

Judy Henegar

creates her designs
using colors that are
inspired by the beau-



tiful flowers and seascapes near her home. She teaches her designs at My Bead Gallery in Englewood, Florida, and is a charter member of the Gulf Coast Bead Society of Englewood. Contact Judy at djh2934@aol.com.



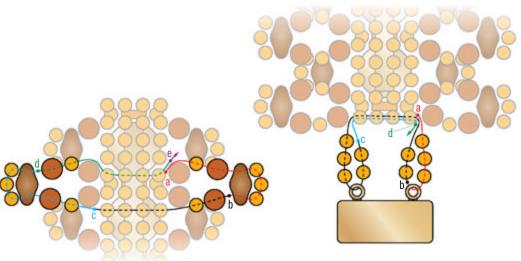


FIGURE 6

FIGURE 7



Guide the eye

Learn how our expert gives this piece pow by building a stronger visual heirarchy.

by Margie Deeb

Original piece

The focal area in the original necklace by *Bead&Button* editor Julia Gerlach **(below)** is formed by five lampwork beads separated by silver spacers. Two silver cones attach the kumihimo rope foundation. The color palette is a complementary harmony based on red and green. The design here is functional and solid. But rather than singing, the



necklace only quietly hums. We want a necklace that sings a glorious song.

The main problem with this piece is a weak visual hierarchy

in the focal area — the main beads and their spacers. All five beads are relatively the same size, and when viewed as a whole, nothing stands out as a focal point. My eyes make a beeline for the red beads on either side of the center bead because of their bright, solid color. The piece would be stronger if my attention were seized by the center first.

To further weaken the hierarchy, the two lampworked beads closest to the silver cones distract the eye. Though their colors harmonize beautifully with the palette, their busy surface ornamentation vibrates with scattered, colliding, unordered movement. This movement competes with the red beads and the center bead, which are neatly ordered and display well-defined patterns. This contrast confuses the eye. When my eyes travel to those busy beads they get stuck and aren't sure where to go next.

Fortunately, only a few steps are needed to turn this into a favorite piece of jewelry Julia will want to wear every chance she gets. A centered bead must rely on more than just its position to be a true focal point. Make it stand out from all surrounding

beads to really pull the

Second look

eye in.

We humans love order. Our eye wants to know where to look first, then where to travel next. If you imagine your piece as a journey, the visual hierarchy serves as the tour guide leading your viewer through the composition. We can influence the journey by adjusting a component's color, pattern, or size.

Giving Julia's necklace a strong visual hierarchy creates an enjoyable experience for the viewer (above). Since the center bead on Julia's necklace has been established as an obvious focal point by its position (the middle of an uneven number of beads) and pattern (the most distinct pattern in the necklace), let's amplify its attention-grabbing power by making it larger. We need to make it more prominent: It must demand our attention more than any other bead, especially the two red beads.

To address the problem of the confusion created by the busy beads closest to the cones, I've replaced them with green beads displaying minimal surface texture. I deliberately chose green rather than red. Why? Because if all the beads surrounding the center were red, they would compete with the center bead for attention. This would destroy the visual hierarchy we're building. To further strengthen the hierarchy, I've reduced the size of the green beads.

Now we have a distinct, strong visual

hierarchy, a map for the viewer to follow through the composition. The eye enters the necklace front and center, hops to the red beads and dances on their delightfully shiny bumps, then slides over to the peaceful green. At this point the viewer is free to travel up the cones and around the strand, landing on the larger green seed beads jutting out like stepping stones.

Avoid busy patterns

that distract from your focal point. Use smaller beads in contrasting

yet complementary colors to further highlight your focal bead.

Use visual hierarchy to provide a tour of your beaded composition. Your pieces will be strong and memorable. You'll hear them sing a glorious tune. ●

Margie Deeb is an artist, designer, color expert, and author. She has written The Beader's Guide to Jewelry Design, the award-winning



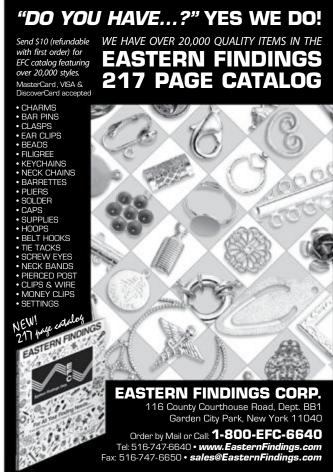
book The Beader's Color Palette, and The Beader's Guide to Color, plus numerous articles for publication. Contact her at www.margiedeeb.com.

Is your latest creation just not clicking? Ask our expert Margie Deeb to take a Second Look!

Email a high-res (at least 1,500 x 2,100 pixels/7 x 5 in. and 300 dpi) image of your piece to photos@margiedeeb.com.*

*Jewelry must be in focus and well lit and shot on a solid black or white background; avoid shadows or reflections on the piece. Based on the volume of submissions, we may be unable to review all entries.







Backstage in your booth

It's show time and you've got your brand blazing and a spectacular display — but how are things on your side of your table?

by Leslie Rogalski

hether you're a show pro or just getting into exhibiting, you know — or will soon find out — that a lot of work goes into your display before you even get to the venue. On-site, you'll have to make sure the focus is on your creations — and not your clutter. "Backstage" organization helps you be efficient, and stellar booth etiquette will keep you in good standing with customers, show facilitators, and fellow vendors.

Be organized

Consider your show space your "studio/office away from home." Even if you function best in a cluttered workspace, you have to put your best show foot forward. Just the essentials should be visible — be sure to stash packing boxes behind your drapes or leave them in your car or hotel room.

Keep your work, supplies, and materials within easy reach — but not in boxes. Storing things in boxes means moving boxes to reach other boxes. Portable drawer units are better, but make sure they are secure. Tape drawers closed during transit and remove the wheels when you set up the unit at the venue. Make sure you know how many drawers you can open before the whole unit pitches forward and dumps your supplies onto the showroom floor!

Smart mother-daughter duo Meg Filmore and Moggie Moyer of Bead My Love use padded floor mats for those unyielding expo center floors (right). All Sleepless Beader materials are transported and stored in clearly labeled drawers (far right). In addition to your business cards, make sure your customers walk away with your info on their receipt (bottom).





Be engaging

Be there for your customers. Get up from your chair when someone approaches and greet them. Say something to everyone who comes by — just a simple greeting or offer to answer questions. Make eye contact and smile. Judge if a person wants to chat but don't talk too much. Don't get overly engaged with a customer's personal stories, or worse, regaling them with yours. Be polite and cheery but focus on sales and not the cute puppy in their purse.

Introduce yourself and offer a brief tidbit about your work, such as "We're selling kits of my original designs. That cuff you're looking at is peyote stitch for all skill levels." Help the customer make a connection to your work. "That pattern looks great with the shirt you have on today. If you like geometric designs, check out these." Point out how prices are marked and then stand back to give them time to absorb everything.



Eat discreet

You have to eat to keep up your energy, but try not to eat in your booth. Sometimes you have no option. Bring food that's not messy so you can sneak bites, or better, get someone to booth sit so you can grab something. I cringe when I see vendors ordering pizza for delivery, and once I even saw someone cooking in a crockpot right in their booth! The bigger the show, the more eating in your booth is not acceptable. Water is fine you have to stay hydrated — but keep the bottles out of sight, like in a small cooler hidden under your table.

Be nice

There will always be at least one person who is rude. They may get annoyed if you are busy with another customer or might have something negative to say about the work. "Hmm, the clasp looks flimsy. I hope it won't break." While the customer is not always right, you must take the high road. Smile and say, "I test my materials and trust the vendors who sell them to me, so please contact me at once if you have any problems."

Regardless of whether you've been treated poorly, don't bad-mouth anyone — customer or vendor — any time, to anybody, at any show. Ever.

Be a good neighbor

You live in close quarters for several days at shows. Keep within your area and watch that your cords, stored materials, or other items don't invade your neighbor's space. You will know in advance who your neighbors will be at every show. If you're pals, consider sharing the power costs, just check with show organizers first. Make sure to follow the show regulations — and limits! — on wattage.

Even if you don't know the person next to you at a show, you already have the show itself in common. Shows are a great place to get and share information and experiences; ours is a generous community. Watch and learn — but be careful not to spend more time getting to know or catching up with your friend than selling. Asking someone to watch your table is fine for a fast run, but don't abuse or be abused.

Be prepared

Customers have limited time and patience, so quickly troubleshoot any tech issues with your electronic devices such as mobile credit-card readers, calculators, cash registers, or iPad and tablets. If you can't find a speedy solution, move quickly on to Plan B.

At one show, my Square credit card reader wasn't working, and I had to resort to writing down credit-card numbers to input later. If this happens to you, you must make sure to get every piece of data accurately from the credit card and customer — and be very careful with that sensitive data. Customers can get understandably skittish if you seem to be fumbling with their credit card information.

SHOW LIST

- · label all supplies (beading and booth)
- lightweight stackable drawers or shelves
- · small table for doing paperwork and packaging purchases
- · cash box or cash register
- · credit-card reader
- · cash and coins to make change
- · scissors
- · receipt books in duplicate, carbonless format (before the show, attach stickers with your name, business name, and contact info to the customer's copy)
- · mailing list signup (keep on your table during the show)
- small wastepaper basket
- clear packing tape
- · cellophane tape
- theatrical gaffer's tape though a bit costly, it won't leave a sticky residue when taping power cords to the floor (check with facility folks beforehand; some places will tape things for you)
- stapler and staples
- pens
- · business cards
- · bags with logo stickers and tissue paper
- extra batteries for calculator and other small electronics
- spare extension cord
- · power strip
- notepad
- · rubber bands
- straight pins (to secure items on displays, tablecloths)
- spare tools and materials (in case you need to make small alterations or repairs to your work)
- · personal items: small mirror, water, snacks, tissues, nail file, etc.

Leslie Rogalski is a bead and jewelry artist, designer, editor, and teacher. Recognized from appearances on the public television show "Beads, Baubles, and Jewels," Leslie has a Craftsy.com class "Essential Seed Bead



Techniques," and has been widely published in magazines and books about beading and art. Follow her Sleepless Beader Facebook page and visit her shop at www.sleeplessbeader.com.

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MODIFIED TUBULAR PEYOTE

Wingsofflight BANGLE BRACELET



Make this stunning bangle, inspired by the popular "flying geese" quilt block pattern, using a modified form of peyote stitch referred to as guilted peyote.

designed by Diane Hertzler

edge turn

Pick up an A, and sew through the corresponding A on the other layer.

sew-through edge turn

Pick up an A, and sew through the next edge A. Pick up an A, and sew through the following quilt bead.

Base

1 On a comfortable length of thread, attach a stop bead, leaving a 6-in (15 cm) tail. Pick up 36 color A 11º cylinder beads, and sew through the first A again. These beads will shift to form rounds 1 and 2 as the next round is added. 2 Work three rounds of

- tubular peyote in a clockwise direction, stepping up at the end of each round. These five rounds will form the bangle's base, and will be removed once the final lenath is reached.
- 3 Flatten the tube to create a front and back with the working thread exiting the far right front column and pointing toward the other edge. There should be 17 columns on both the front and back, and a single column on each outer edge. **4** Work rounds of quilted tubular peyote as follows: Round 6: Pick up a color B 11º cylinder bead, and sew through the next A (figure 1, **a-b)**. This will be referred to as a "B quilt" bead. Work six stitches using As (b-c). Pick up a B quilt, and sew through the next A **(c-d)**. Work an

edge turn: Pick up an A, and

sew through the corresponding A on the other layer (d-e).

Sew through the B quilt just

the back layer (e-f). Work six

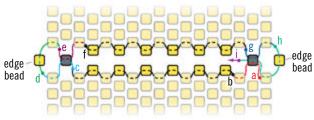
stitches using As (f-g). Sew

through the next B quilt and

the following A on the back

added and the next A on

*back of beadwork



*front of beadwork

FIGURE 1

* FIGURES 2-9 HAVE THE SAME FRONT AND BACK POSITIONING.

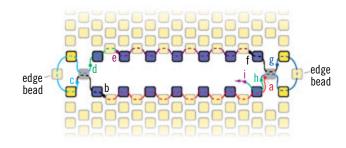


FIGURE 2

(g-h), and pull the thread tight. Work an edge turn, and step up through the following B quilt (h-i).

Round 7: Work six stitches using color C 11º cylinder beads (figure 2, a-b). Pick up a C, and sew through the next quilt bead (b-c). Work a sew-through edge turn: Pick up an A, and sew

through the next edge A. Pick up an A, and sew through the following quilt bead (c-d). Pick up a C, and sew through the following A (d-e). Work five stitches using Cs (e-f). Pick up a C, and sew through the next quilt bead (f-g). Work a sew-through edge turn (g-h), and step up through

quilted peyote

Diane has created a unique modified form of tubular peyote referred to as quilted peyote where the front and back layers in columns 2 and 16 share a single bead. These shared beads will be referred to as a "quilt" bead in the project.

Difficulty rating









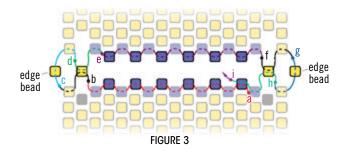
Materials

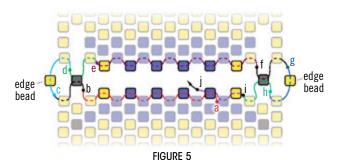
bangle 23/8 in. (6 cm) inside diameter

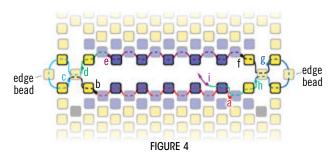
- 120 2.5 mm bicone crystals (Swarovski, jet)
- 11º Miyuki Delica cylinder beads
 - 13 g color A (DB1458, silverlined honey opal)
 - 1 g color B (DB0010, black)
 - 1 g color C (DB0047, silverlined cobalt)
 - 1 g color D (DB0693, semifrosted silver-lined dusk blue)
 - 1 g color E (DB0921, sparkle blue-lined topaz)
 - 1 g color F (DB0149, silverlined capri blue)
 - 1 g color G (DB1847, Duracoat galvanized sea foam)
 - 1 g color H (DB0027, dark green iris)
 - 1 g color I (DB0011, metallic olive)
 - 1 g color J (DB0182, silverlined jade green)
 - 1 g color K (DB0105, garnet gold luster)
 - 1 g color L (DB0296, lined ruby AB)
 - 1 g color M (DB0103, dark topaz rainbow gold luster)
 - 1 g color N (DB0281, fuchsialined crystal luster)
 - 1 g color O (DB1743, hot pink-lined crystal AB)
 - 1 g color P (DB0609, dyed silver-lined dark purple
 - 1 g color Q (DB0610, dyed silver-lined dark violet)
- beading needles, #12
- · Fireline 6 lb. test
- * Kits for this project are available at www.dianehertzler.com.

Basics, p. 77

- peyote stitch: tubular, zipping up or joining
- · ending and adding thread
- half-hitch knot
- · attaching a stop bead







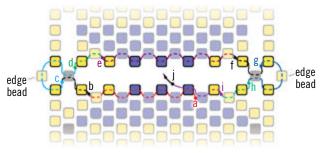


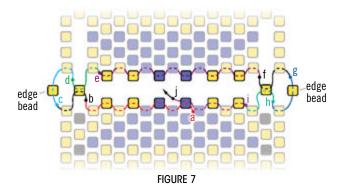
FIGURE 6

the following C on the front **(h-i)**.

Round 8: Work six stitches using Cs (figure 3, a-b). Pick up a color A 11º cylinder bead (an "A quilt"), and sew through the following A (b-c). Work an edge turn (c-d). Sew through the following A quilt and the next C on the back (d-e). Work six stitches using Cs (e-f). Pick up an A quilt, and sew through the following A **(f-g)**. Work an edge turn (g-h). Sew through the following quilt bead and the next C on the front, and step up through the following C (h-i). Round 9: Work five stitches using Cs (figure 4, a-b). Pick up an A, and sew through the next quilt bead (b-c). Work a sew-through edge turn (c-d). Pick up an A, and sew through the next C on the back (d-e). Work five stitches using Cs (e-f). Pick up an A, and sew through the next quilt bead (f-g). Work a sew-through edge turn (g-h). Pick up an A, sew through the next C, and step up through the

Round 10: Work four stitches using Cs and one using an A (figure 5, a-b). Pick up a B quilt, and sew through the following A on the front **(b-c)**. Work an edge turn (c-d). Sew through the next B quilt and the following A on the back (d-e). Work one stitch using an A, four using Cs, and one using an A (e-f). Pick up a B quilt, and sew through the next A on the back (f-g). Work an edge turn, and sew through the following quilt bead and an A on the front (h-i). Work one stitch using an A, and step up through the following C (i-j). Round 11: Work three stitches

with Cs and one with an A (figure 6, a-b). Pick up an A, and sew through the following quilt bead (b-c). Work a sew-through edge turn (c-d). Pick up an A, and sew through the next A on the back (d-e). Work one stitch using an A, three using Cs, and one using an A (e-f). Pick up an A, and sew through the following quilt bead (f-g). Work a



sew-through edge turn (g-h). Pick up an A, and sew through the next A (h-i). Work one stitch using an A, and step up through the next C (i-j).

Round 12: Work two stitches using Cs, and two using As (figure 7, a-b). Pick up an A quilt, and sew through the next A on the front (b-c). Work an edge turn (c-d). Sew through the following A quilt, and continue through the next C on the back (d-e). Work two stitches using As, two using Cs, and two using As **(e-f)**. Pick up an A quilt, and sew through the following A on the back (f-g). Work an edge turn (g-h). Sew through the following A quilt, and continue through the next A on the front (h-i). Work

two stitches using As, and step up through the next C (i-j). Round 13: Work one stitch using a C, and two using As (figure 8, a-b). Pick up an A, and sew through the next quilt bead (b-c). Work a sew-through edge turn, and sew through the following quilt **(c-d)**. Pick up an A, and sew through the next A (d-e). Work two stitches using As, one using a C, and two using As (e-f). Pick up an A, and sew through the next quilt bead (f-g). Work a sew-through edge turn (g-h). Pick up an A, and sew through the next A (h-i). Work two stitches using As, and step up through the following C (i-j).

Round 14: Work three stitches using As (figure 9, α-b). Pick

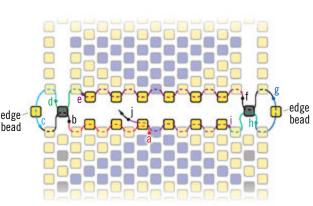
following C (h-i).

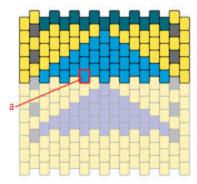
edge bead FIGURE 8

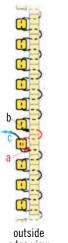


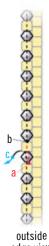
check your work

After completing each round, the front and back should be mirror images.









edge view

edge view

FIGURE 11

FIGURE 9

FIGURE 10

up a B quilt, and sew through the following A on the front

(b-c). Work an edge turn (c-d). Sew through the following B quilt, and continue through the following A on the back (d-e). Work six stitches using As (e-f). Pick up a B quilt, and sew through the following A (f-g). Work an edge turn (g-h). Sew through the following B quilt and the next A on the front (h-i). Work three stitches using As, and step up through the following A (i-j).

Rounds 15-21: Starting at **point A** on the **pattern**, continue working in quilted tubular peyote, using color D cylinder beads in place of the Cs and stepping up at the end of each round. End and add thread as needed. Rounds 22+: The pattern starts repeating itself on the back in round 22. Repeat rounds 6-21, cycling through colors C-Q in alphabetical order until each triangle

color has been repeated twice, or you reach the desired length.

Join the ends

1 Sew through the beadwork to exit an A in the last round's outer column with the needle pointing toward the beadwork. Remove the stop bead, and pull out rounds 1-5 that were stitched in steps 1 and 2 of the "Base."

2 Zip the ends together by starting on the inside area of the bangle and working around the edge to zip the opposite side. Tie a half-hitch knot, but do not end the thread.

Edge embellishment

1 With the working thread, sew through the beadwork to exit an edge A with the needle facing the front of the bangle. Pick up an A, sew through the next edge A, and continue through the following edge A (figure 10,

a-b). Repeat this stitch to complete the round, and step up through the first A added (b-c).

PATTERN

2 Pick up a 2.5 mm bicone crystal, and sew through the following A added in step 1 (figure 11, a-b). Repeat this stitch to complete the round, and step up through first crystal added (b-c).

3 Repeat steps 1 and 2 on the opposite side of the bangle and end the working thread and tail. •

For added flair, flip the color pattern on the inside of the bangle (right). Change all the triangles to the base color A, and the background to the same triangle color used on the outside.

Diane Hertzler is married to another lover of crafts — Bob; they live in



Mount Gretna, Pennsylvania, with their dog and cat. They spend as much time as possible with their son and daughter-in-law in Portland, Oregon, or at their camp in Maine. Diane's love of the natural world and travel has areatly influenced her choices of colors. shapes and forms. Contact her at dianehertzler@verizon.net or visit www.dianehertzler.com.





Make intricate components using two-hole triangles and SuperDuos, and connect them using two-hole tiles in a stylish zigzag pattern.

designed by Akiko Nomura

Print all the materials for the projects in this issue at www.BeadAndButton.com/resources.



How to pick up triangle beads: With the point of the triangle with no hole facing away from you, pick up the bead through the left hole (LH) or the right hole (RH), per the instructions.

1 On 2 ft. (61 cm) of thread, pick up a repeating pattern of an 8° seed bead and a SuperDuo bead three times, leaving a 6-in. (15 cm) tail. Sew through the beads again, and tie a square knot

with the working thread and tail. Sew through the following 8° (figure 1).

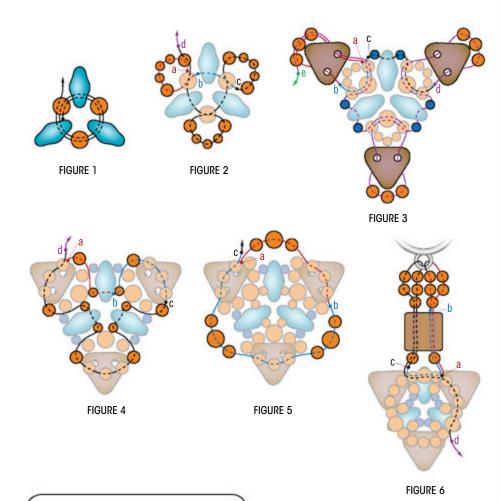
2 Pick up an 11° seed bead, three color A 15° seed beads, and an 11°, and sew through the 8° your thread exited at the start of this step (figure 2, a-b). Sew through the next SuperDuo and 8° (b-c). Repeat this stitch twice to complete the round, and continue through the next 11° (c-d).

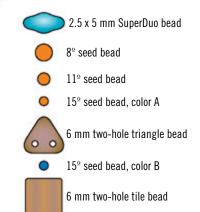
3 Pick up a two-hole triangle (RH) from front to back and three 11°s, and sew

through the open hole of the triangle from back to front, positioning the triangle behind the loop of beads added in the previous step (figure 3, a-b). Continue through the adjacent 11°, 8°, and 11° (b-c).

4 Pick up a color B 15° seed bead, and sew through the open hole of the next SuperDuo. Pick up a B, and sew through the next 11°, 8°, and 11° (**c-d**).

5 Repeat steps 3–4 twice to complete the round, and then sew through the





first triangle added (RH), and the next set of three 11°s (**d-e**). This completes the front of the triangle component. Flip the beadwork so the back of the component faces up.

6 Pick up an 11° and an A, and sew through the inner hole of the next SuperDuo (figure 4, a-b). Pick up an A and an 11°, and sew through the next set of three 11°s (b-c). Repeat these stitches twice to complete the round (c-d).

7 Pick up an 11°, an 8°, and an 11°, and sew through the next set of three 11°s (figure 5, a-b). Repeat this stitch twice to complete the round (b-c), and retrace the thread path. End the threads. Make nine more components for a 7½-in. (18.4 cm) bracelet.

Connections

 ${f 1}$ On a comfortable length of thread, add a stop bead, leaving a 6-in. (15 cm) tail, and sew through an 11° , 8° , and 11° on the back of a component.

2 Pick up an 11°, a two-hole tile bead, three 11°s, the loop of a toggle ring, and two 11°s. Sew back through the first 11° of the three just added (figure 6, a-b). Continue through the same hole of the tile bead, and the next two 11°s, 8°, and 11° (b-c). Repeat these stitches, sewing through the other side of the tile bead, and retrace the thread path. Sew through the beadwork on the back of the component to exit the 8° on the adjacent side (c-d).

3 Pick up a tile bead, and sew through an 8° on the back of a new component

Difficulty rating









Materials

teal bracelet 71/4 in. (18.4 cm)

- **30** 6 mm CzechMates two-hole triangle beads (matte iris brown)
- **20** 6 x 6 mm CzechMates two-hole tile beads (brown iris French beige)
- **30** 2.5 x 5 mm SuperDuo beads (BT6313, turquoise bronze Picasso)
- 3 g 8º seed beads (Czech, matte gold)
- 4 g 11º seed beads (Toho 221, bronze)
- 15º seed beads
 - 1 g color A (Toho 221, bronze)
- 1 g color B (Toho 84, metallic green iris)
- 1 toggle clasp
- · Fireline 6 lb. test
- beading needles, #11 or #12

purple bracelet colors

- 6 mm CzechMates two-hole triangle beads (bronze)
- 6 x 6 mm CzechMates two-hole tile beads (polychrome black currant)
- 2.5 x 5 mm SuperDuo beads (metallic suede pink)
- 8º seed beads (Toho 706, matte iris teal)
- 11º seed beads (Miyuki 4218, Duracoat dusty orchid)
- 15° seed beads
 - color A (Miyuki 4217, Duracoat sea foam)
 - color B (Toho 221, bronze)

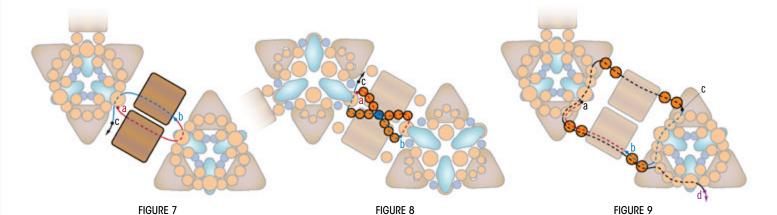
Basics, p. 77

- ending and adding thread
- square knot
- attaching a stop bead

Akiko Nomura lives in Japan with her husband and has three grown daughters. She began designing 15 years ago and loves working with



color. Her inspiration for this project was the spiderwort flower, known as tsuyukusa in Japanese. In her spare time, she creates "Bead it!" kits for beginners. Contact her at akikonom@aol.com or akiko@bead-it.co.jp, or visit www.bead-it.co.jp.



(figure 7, a-b). Pick up a tile bead, and sew through the 8° your thread exited at the start of the step (b-c). Flip the beadwork to work on the front.

4 Pick up three As, a B, and three As, and sew through the corresponding 8° on the new component, positioning the beads on top of the tile beads (figure 8, a-b). Pick up three As, sew through the B just added, pick up three As, and sew through the 8° your thread exited at

the start of the step (b-c). Flip the beadwork to work on the back.

5 Sew through the next two 11°s, pick up two 11°s, and sew through the open hole of the nearest tile bead (figure 9, a-b). Pick up two 11°s, and sew through the next five beads as shown (b-c). Pick up two 11°s, sew through the open hole of the adjacent tile bead, pick up two 11°s, and sew through the next 14

beads as shown to exit an 8° (c-d).

6 Repeat steps 3-5 to add the remaining components making sure the components form a zigzag pattern. End and add thread as needed.

7 Work as in step 1-2 to add the toggle bar to the other end of the bracelet. Adjust the amount of 11°s if needed for the toggle bar to work properly. Remove the stop bead, and end the remaining threads.

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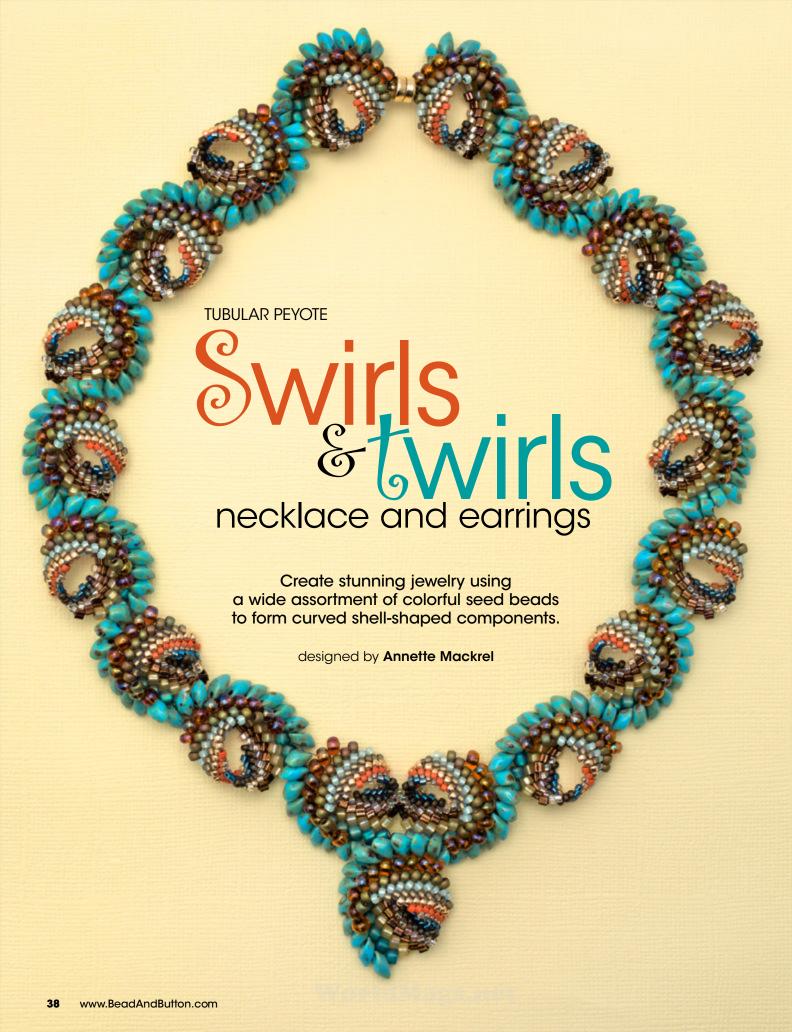
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Consistent hole spacing ensures no warping or bunching.



know before you go

- •With so many colors to keep track of, label your beads and arrange them in alphabetical order (below, showing the beads we used for testing).
- •Magatama holes are angled. On one side, the hole is near the center of the bead; on the other side, the hole is closer to the end of the bead. Always pick up the bead with the needle exiting near the center.
- •For rounds 3-9 on each component, always sew through the furthest bead of the next color.
- •To properly form each component, it is important to pull the tension tight after each stitch.



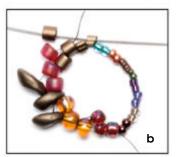
Neck straps

1 On a comfortable length of thread, pick up two of each bead as follows: Color A 8º seed bead, color B 6º seed bead, color C magatama bead, color D 6º seed bead, color E 8º seed bead, color F 11º triangle bead, color G 11º seed bead, color H 11º seed bead, color I 11º seed bead, color J 15º seed bead, color K 11º seed bead, color L 11º seed bead. color M 11º seed bead, and color N 11º seed bead. Sew through the beads again, and continue through the first two As to form a ring leaving an 18-in. (46 cm) tail



(photo a). These beads will shift to form rounds 1 and 2 as the next round is added.

2 Work round 3 in tubular peyote as follows (picking up the same type of bead as the one your thread is exiting for each stitch): Pick up an A, skip the first B, and sew through the following B.



Pick up a B, skip the first C, and sew through the next C. Pick up a C, skip the first D, and sew through the following D. Pick up a D, skip the first E, and sew through the next E. Pick up an E, skip the first F, and sew through the following F (photo b). Continue picking up beads

Difficulty rating











Materials

necklace 19 in. (48 cm)

- •13 g 4 mm magatama drop beads, color C (opaque turquoise Picasso)
- 6º seed beads
 - **18 g** color B (Toho 162C, transparent rainbow topaz)
 - **18 g** color D (Miyuki 2425F, silver-lined matte teal)
- 8º seed beads
 - **5 g** color A (Miyuki 2035, khaki iris matte)
 - 5 g color E (Miyuki 93F, silverlined matte gold)
- 3 g 11º triangle seed beads, color F (Toho 223, bronze metallic)
- 11º seed beads
 - 2 g color G (Toho 2120, silver-lined light pink opal; www.bobbybead.com)
 - 2 g color H (Miyuki 0323, matte metallic copper rainbow iris)
 - **2 g** color I (Miyuki 608, silverlined blue zircon)
 - 2 g color K (Miyuki 138FR, matte orange AB)
 - **2 g** color L (Toho PF551, peach gold metallic)
 - **2 g** color M (Toho 997, goldlined rainbow light sapphire)
 - **2 g** color N (Toho 2104, silverlined turquoise opal)
- 1 g 15^o seed beads, color J (Toho 994, gold-lined rainbow crystal)
- 1 10 mm strong magnetic clasp
- · Fireline 8 lb. test
- beading needles, #12

pair of earrings 2 in. (5 cm)

- same beads and colors used in necklace
- 2 5 mm pearls (olive green)
- 1 pair of earring findings

Basics, p. 77

- ending and adding thread
- peyote stitch: tubular



















in alphabetical order. Step up through the A added in this round (photo c). As you work this component, be sure to position the previous rounds on the left and add new rounds on the right. Also, angle the magatamas to the left. This will determine the direction the beads will swirl or counter swirl.

- 3 Rounds 4-9: Work as in round 3 (photos d and e), being sure to step up through the A added in each round before starting the next round.
 4 Sew through the next two Bs and two Cs. Pick up a C, and sew through the following D. Pick up a D, and sew through the next E (photo f). Sew through the outer edge for reinforcement, and exit the last C added.
- **5** Pick up a C, and sew through the following D. Pick up a D and two each

of the following colors: E, F, G, H, I, J, K, L, M, N, A, B. Form a ring by sewing through the last two Cs **(photo g)** to form rounds 1 and 2 for the next component. Retrace the thread path to reinforce the connection.

- **6** To form the next component with a counter swirl, continue working in tubular peyote, following the established color pattern but position the existing rounds on the right, and add new rounds on the left. Angle the magatamas to the right. Work a total of nine rounds **(photo h)**, stepping up through color C at the end of each round.
- **7** Repeating steps 2-6, continue adding components in a swirl and counter swirl pattern until you have a total of nine components. End and add thread as needed. Do not end the working

thread or tail. Set the strand aside for later.

- **8** For the second neck strap, follow steps 1–3, but work in the opposite direction (counter swirl) by positioning existing rounds on the right and adding new rounds on the left (photo i). Work in tubular peyote stitch for a total of nine rounds, making sure to step up through a color A at the end of each round (photo j) for the first component.
- **9** Repeat steps 4–7 following the alternating swirl pattern for the second neck strap, but on the ninth round of the ninth component, end after picking up a D and sewing through the following E.

Connection

1 Place the first neck strap on the left of your work surface and the second neck strap on the right with the working thread ends next to each other and closest to you. Flip the pieces over, if needed, to position the color D 6° beads face up on each strap.

2 With the working thread from the second neck strap, zip the straps together: Sew through the F in round 9 of neck strap one, and then sew through the adjacent G in round 9 on neck strap two and the G in round 9 on neck strap one. Continue through the H on neck strap two (photo k). Retrace the thread path several times to reinforce the join.

Centerpiece

1 Using the working thread from neck strap one, pick up a C, and sew through the following D. Pick up a D, and sew through the following E.



Sew through the beadwork to exit the outer C on the adjacent component of neck strap two with your needle exiting toward the center. Pick up a C, and sew through the following D. Pick up a D, and sew through the following E (photo I).

- 2 Sew through the beadwork, and exit the C bead just added with the needle exiting toward the center. Pick up a C, and sew through the following D. Pick up a D and two each of the following colors: E, F, G, H, I, J, K, L, M, N, A, B. Form a ring by sewing through the last two Cs on the adjacent component from neck strap one to form rounds 1 and 2 for the centerpiece component (photo m). Pick up a C and sew through the following D added in the new ring. Pick up a D, and sew through the next E.
- **3** Flip the necklace over so that the B 8°s on each component are face up. Continue in tubular peyote stitch for a total of nine rounds stepping up through the C at the end of each round. After the ninth round, pick up a C, and sew through the following D. Pick up a D, and sew through the following E (photo n).
- **4** Flip the necklace over so that the color B 8°s on each component are face down. With a new 18-in. (46 cm) thread, join the centerpiece component to the second neck strap by sewing through the last color D 8º added in the centerpiece





component, and the last color D 8º in each adjacent component (photo o). Retrace the thread path for reinforce the connection, and end the thread.

Clasp

1 Using the tail thread from the first neck strap, retrace the thread path through the first two rounds and exit the A in round 1. Pick up an N, half the clasp, and an N, and sew through the following B (photo p). Retrace the thread path several times, and end the thread. 2 Repeat step 1 for the second neck strap. End the working thread and

tails for the entire necklace.

Earrings

1 Repeat steps 1-3 of "Neck straps" to make two separate components, but complete a total of 10 rounds for each component. Be sure to make the second component swirl in the opposite direction of the first.





2 Sew through the outer edge to add extra strength, and then sew diagonally through the beadwork to exit the first B added in round 1 with the needle exiting toward the color C magatama beads.

3 Pick up a J,an N, an L, a 6 mm pearl, an M, an L, the loop from an earring finding, a K, and an L, and sew back through the pearl (photo q). 4 Pick up an H and an M,

and sew through the adjacent B with the needle facing away from the magatamas (photo r). Retrace the





thread path several times. End the working thread and tail. **5** Repeat steps 2-4 with the second ear wire.

Annette Mackrel started beading several years ago and instantly fell in

love with the vast multitude of colors, textures, and rich history of the medium that spans thousands of years. Her jewelry is playful yet elegant. Annette sells her jewelry and kits in selected stores and online. Contact her at www.annettemackrel.com.



Nine-patch bracelet

Get a taste of the new book Beautiful Designs with SuperDuos and Twin Beads with this cute and casual bracelet, which was inspired by the traditional nine-patch quilting block.

by Carolyn Cave

Short stuff
For a shorter bracelet, make one less nine-patch block and work enough plain RAW for the size needed. To make the bracelet longer, add rows of plain RAW.

Bracelet

1 Cut 60 in. (1.5 m) of thread. Use right-angle weave with SuperDuos (next page) to make a base that has 28 vertical columns of five SuperDuos each (the work should be % in./1.5 cm shorter than the desired finished length). Add thread as needed.

To finish, tie the two thread ends together into a square knot inside one of the small squares formed by the beads. With each end, follow the thread paths through the work, tying several knots along the way. Trim.

stash savvy
Twin beads will work for this
project, but the look will not
be as uniform.

Embellishments

2 Cut a long length of thread. Attach a needle to one end and a stop bead 6 in. (15 cm) from the other. Starting on the right-hand corner of the base (figure 1, point a), sew through the adjacent SuperDuo, heading toward the edge. Pick up an 11° seed bead, and sew through the next SuperDuo. Repeat twice (a-b).

Pick up an 11°, a 2.5 mm round, and an 11°. Sew through the SuperDuo at the opposite end of the square. Pick up three 11°s. Sew through the SuperDuo at the opposite end of the square. Pick up an 11°, a round, and an 11°. Sew through the SuperDuo at the opposite end of the square (b-c).

Add an 11° between each of the three SuperDuos in the corner. Sew under the last 11° added inside the square, up through the first hole, and down through the second hole of the horizontal SuperDuo at the edge (c-d). Pick up an 11°, sew through the round



already there, pick up an 11°, and sew through the second hole of the SuperDuo at the opposite end of the square. Pick up an 11°, sew through the middle 11º already there, pick up an 11°, and sew through the second hole of the SuperDuo at the opposite end of the square. Pick up an 11°, sew through the round already there, pick up an 11°, and sew through the second hole of the SuperDuo at the opposite end of the square. Pick up an 11°, sew through the protruding SuperDuo at the edge, pick up an 11°, and sew through the closest hole of the next SuperDuo, into the next row of squares (d-e). **3** Repeat the thread path from b-e, adding a round to the middle square (e-f). Repeat thread path b-c (f-g). Add an 11º between each of the two SuperDuos along the edge, working

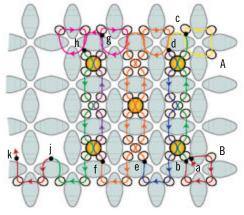


FIGURE 1

toward the right. Follow the thread path, sewing under the last 11° added inside the square, and down through the second hole of the horizontal SuperDuo at the edge. Follow the thread path, sewing through the two SuperDuos and heading toward the edge. Add an 11° between each of the two SuperDuos along the edge. Sew down through the second hole of the horizontal SuperDuo at the edge (g-h).

Repeat d-e **(h-j)**. Sew down into the second hole of the SuperDuo. Add an

Difficulty rating









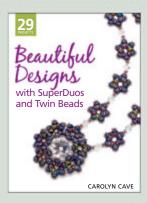
Materials

bracelet 71/4 in. (18.5 cm)

- 15 g SuperDuos (antique turquoise)
- 47 2.5 mm round metal beads (seamless gold-plated brass)
- 12 g 11º Czech seed beads (pearl cream)
- **6** 5 mm 20-gauge jump rings (gold-plated)
- 21 x 6 mm triple-strand slide-lock clasp (gold-plated)
- beading needles, #12
- nylon beading thread, size D, or Fireline
 6 lb. test

Basics, p. 77

- · adding and ending thread
- square knot



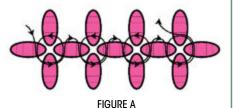
Carolyn Cave lives in Lacombe, Alberta, Canada. She has been published in several magazines and recently

authored her first book, Beautiful Designs with SuperDuos and Twin Beads, in which this project first appeared. Email Carolyn at ladybeadledesigns@nucleus.com, or see more of her work at Lady Beadle Designs on Facebook. For more projects like this, purchase a copy of this book at www.JewelryandBeadingStore.com.

Right-angle weave with 2-hole beads

Row 1: Pick up four SuperDuos. Sew through the first three again to make a circle. Sew through the second hole of the bead the thread is leaving. Pick up three more beads. Sew through the starting bead again plus two more. Sew through the second hole of the bead the thread is leaving. Repeat. To move up to the next row, sew through all four beads again (figure a). The thread loop joining the four beads will always circle in the same direction.

Row 2: Sew through the second hole of the bead that the thread is leaving. Pick up three twins. Sew through all four again, then



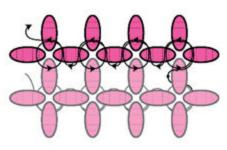


FIGURE B

the second hole of the bead that the thread is leaving. Pick up two beads. Sew through the nearest SuperDuo in the row below, plus three more. Repeat to the end of the row **(figure b)**. The thread loop joining the four beads will always circle in the same direction.







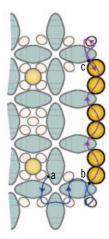


FIGURE 2

- 11º between each of the two SuperDuos along the edge **(j-k)**. This completes one nine-patch embellishment.
- 4 Repeat steps 2 and 3 six more times, omitting the beads marked A and B. On the sixth repeat, add the beads marked A and B in the corresponding locations at the opposite end of the bracelet. End at the place corresponding to the start. Remove the needle. Don't cut the thread.
- 5 Undo the stop bead at the start of the work. Attach a needle to the tail end of the thread. Follow the thread path and sew through a SuperDuo, an 11°, a SuperDuo, an 11°, and a SuperDuo. Sew down through the second hole of the SuperDuo that the thread is leaving. Pick up an 11°, and sew back through the same hole (figure 2, a-b). Pick up two rounds and sew through the SuperDuo at the edge of the RAW base. Repeat two more times. Pick up an 11º and sew back through the same hole (b-c). Follow the thread path back through the row of rounds, to the point where this step began. End the thread by following any thread path through the beadwork, tying several knots along the way. Trim.
- **6** Work as in step 5 at the other end of the bracelet.
- 7 To attach the clasp, open three 5 mm jump rings. Slip a jump ring under the bridge made by two rounds along the edge of the bracelet and the corresponding loop of one half of the clasp. Attach the remaining two loops of the clasp to the bracelet in the same way. Repeat for the other side. ●

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www.pinterest.com/kalmbachjewelry

Engineering by design

Nancy Cain explores the structural possibilities of beading.

by Ann Dee Allen

In her years of beading, Nancy Cain has never tired of examining the building blocks of beadwork. With the eye of a designer and the mind of an engineer, she is always on the lookout for a beading build-out. Up, down, over, across, and through, her thread masterfully stitches beads into a stunning selection of three-dimensional jewelry pieces that include vessels, bezels with pop-up effects, insects, an arrow-toggle focal, crystal bridges, and a hexagonal beaded lantern.

Cain's kinetic and neurological pathways hum as she beads, linking her fine-motor skills with visual, spatial, and mathematical concepts. Her skills are second nature now, decades after she began making handcrafts as the child of a designer/painter mother and a father with exceptional skills in carpentry and mechanical engineering.

With an understanding of the math and physics behind the stitch, "the sky's the limit" for complex 3-D designs, says Cain. (Below, left to right: "Adagio," "Northern Lights," and "Crystal Bridges." All photos on these pages by Dave Wolverton.)

"If you have an understanding of what the beads can do in terms of size, shape, color, finish, and stitching, you can engineer them," Cain explains. "You can do hollow structures. You can do angles and undulations. If you understand the math behind why you do certain things and have a solid skill set of techniques, you can create anything."

Cain has spent 18 years studying, perfecting, and sharing the principles of peyote stitch — a longtime favorite — and netting, herringbone, and what she calls "technical free-form" and she still finds the technique fresh and fascinating.

"I was a graphic artist before I was beading. You break it down into its digital form: Where are the straight lines; where are the curves?"

The first stitches of beadwork are paramount to both design and technique, Cain says. At the outset of a beading project, she establishes a foundation for the piece, making considerations for what she calls the windows and the walls, all the while setting the numerical parameters and following the basic principles of the technique to construct the piece in her mind and with her hands.

"A lot of times when people start thinking about designing, they put the beads on their mat and want the beads to create the design," says Cain. "That is great for regular free-form work, but I think that's out of order for structural work, where you start with a basic shape."

She helps students understand why becoming proficient in the technique and knowing how that technique plays into the overall structure can help them follow someone else's instructions to make a jewelry project or design their own beaded jewelry.

"When I teach, I really focus on process, rather than bead by bead, and getting students to back up from a piece and look at it holistically," Cain says. "Sometimes I'll say, include either As or Bs for color. Then I talk about it: "What I made you do is come out of the pick-up-one-bead mindset and think about how a single color element can change the visual effect of a design."

A major focus for Cain in recent months has been on developing ways to share the knowledge she has acquired about engineering peyote stitch. She sees an essential pattern in the first five









rows of peyote that are critical to the success of the entire piece of jewelry. Rows one and two are the design phase of beading, she says. The first row dictates the shape, which the second row follows. The stitching tension is established in the third row, and the fourth row is the most difficult because it must match the tension of the third row. When the tension is held in row five, the foundation for the piece becomes fixed.

"I spend my time teaching students what rows three, four, and beyond do, but I live in rows one and two — that is my heart and soul," Cain says.

She finds designing by technique so intriguing that she sometimes gets lost in the structure, as when she set out to create a peyote bezel with negative space and ended up experimenting until she crossed threads on the inside of the beads for a star. "I was ready to do cartwheels down the street!" she says. "There's a parallel universe with all these rules, and I broke one of them. It was humbling to think about how much I don't know. I realized then that I could bead forever."

Ann Dee Allen is the former editor of Bead&Button.

"I spend my time teaching students what rows three, four, and beyond do, but I live in rows one and two—that is my heart and soul."

Tips for even tension

Master beader Nancy Cain has a secret she loves to share: Row three of peyote is all about the tension, and the tension is all about the tail thread. In row three, beaders tend to relax the thread by letting it go, perhaps after adding a stop bead, and that allows the tension to loosen, Cain says. "When peyote twists and the beads rotate to the inside, when you don't have enough back tension, you are weaving under the base thread. The beads are following that thread path to the inside," she explains.

The non-dominant hand — not just the stitching hand — and the tail thread control tension, says Cain. When the beader pulls too tight with the lead thread and the tail thread tension relaxes, the beadwork begins to curve. Keeping the tension even in the tail and lead threads will ensure the beadwork stays straight and strong.

Cain recommends waxing about a foot of the tail thread where it is held, for better traction and tension control. Waxing the thread also makes beading less tiring, because the hand grip can be relaxed with less friction.

A good way to gauge tension is to stitch a ring of beads and after the third round, set the ring on its edge. If it can be compressed to two-thirds or three-quarters of its height, tension is good. If it can be compressed halfway down or more, the tension is too loose. The key is to hold onto both ends of the thread and maintain that tension through the fifth round, when it becomes stabilized for the remainder of the project.

Tension is also influenced by the use of knots, which can weaken beadwork when positioned wrong. Instead of using knots to start your work, Cain recommends weaving through the initial strand of beads one time to create back tension.

RIGHT-ANGLE WEAVE / PEYOTE / BEAD WEAVING

RADIANT

RIVOLI NECKLACE

Create this stunning bezeled necklace that is full of elegant sparkles.

designed by Abigail Engelking

WorldMags.net

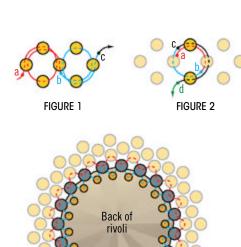


FIGURE 4

Large bezel

1 On 2 yd. (1.8 m) of thread, pick up four color A 11° metal seed beads, and sew through all the beads again. Continue through the next three As to form a ring, leaving a 10-in. (25 cm) tail (figure 1, a-b).

2 Working in right-angle weave (RAW), pick up three As, sew through the A your thread exited at the start of this step, and continue through the first two As picked up in this step (b-c). Repeat this stitch for a total of 18 stitches.

3 To join the strip into a ring: Pick up an A, and sew through the first A added in step 1 (figure 2, a-b). Pick up an A, and sew through the A your thread exited at the start of this step (b-c). Sew through the next three As (c-d).

4 Work tubular peyote stitch off the RAW base as follows, stepping up at the end of each round:

Round 1: Work a round using As (figure 3, a-b).

Round 2: Work a round using color B 11° seed beads **(b-c)**.

Round 3: Work a round using color C 15° metal seed beads **(c-d)**.

5 Sew through the beadwork to exit an A on the opposite edge. Place the 18 mm rivoli face down into the bezel setting.

6 To make the bezel back, work in

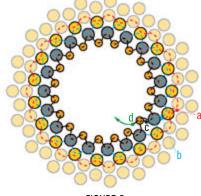


FIGURE 3

11° metal seed bead, color A
11° seed bead, color B
15° metal seed bead, color C

2 mm pearl

14 mm rivoli

12 mm rivoli

6 mm pearl

8° metal seed bead
3 mm pearl

tubular peyote as follows, stepping up at the end of each round:

Round 1: Work a round using Bs (figure 4, a-b).

Round 2: Work a round using Cs (b-c).

2. Work a found using as (b-c).

Difficulty rating









Materials

gold/cream necklace 171/4 in. (43.8 cm)

- rivolis (Swarovski, golden shadow)
 - 1 18 mm
 - 2 14 mm
- 2 12 mm
- 23 6 mm pearls (Swarovski, light gold)
- 238 3 mm pearls (Swarovski, light gold)
- **75** 2 mm glass pearls (Czech, light cream)
- 2 8º metal seed beads (24k gold plated)
- 2 g 11º metal seed beads, color A
- (24k gold plated)
 1 g 11º seed beads, color B (Toho 409,
- opaque light cream rainbow)
- 1 g 15º metal beads, color C (24k gold plated)
- 1 toggle clasp
- 2 4 mm 20 gauge jump rings
- · Fireline 6 lb. test
- beading needles, #12 or #13
- 2 pairs of chainnose, flatnose, and/or bentnose pliers

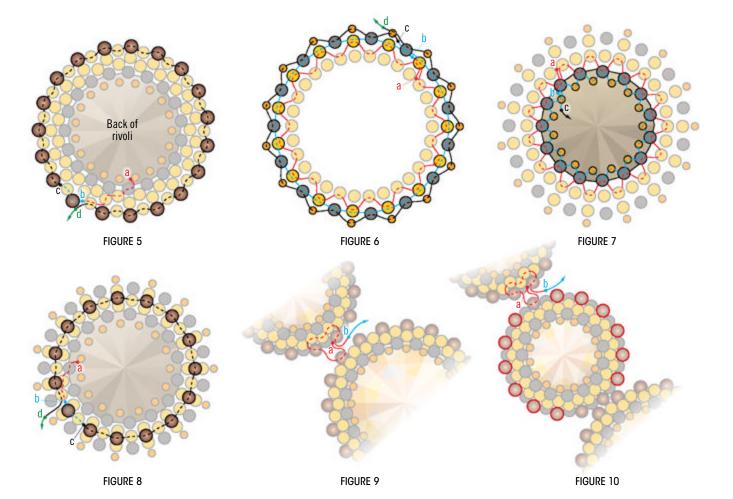
purple/gold necklace (p. 51)

- 18 mm, 14 mm, and 12 mm rivolis (Swarovski, crystal vitrail)
- 6 mm pearls (Swarovski, mauve)
- 3 mm pearls (Swarovski, vintage gold)
- 2 mm glass pearls (Czech, sand)
- 1 g 11º seed beads (Toho 361, lilac color-lined blue)
- 11º seed beads (Miyuki 193, 24k gold light plated)
- 15° seed beads (Miyuki 193, 24k gold light plated)

Basics, p. 77

- right-angle weave: flat, forming a strip into a rina
- peyote stitch: tubular
- · ending and adding thread
- opening and closing jump rings

Abigail Engelking has been designing beadwork for 16 years. She loves off-loom beadwork, wirework, and leather. Contact her at abigailsbeaddesign@gmail.com or visit www.abigailsbeaddesign.etsy.com or www.craftsy.com/user/2141178/pattern-store.



7 Sew through the beadwork, and exit the front-most round of As in the RAW base **(figure 5, a-b)**.

8 Pick up a 2 mm pearl, and sew through the following A **(b-c)**. Repeat this stitch 18 more times to complete the round **(c-d)**. Do not end the working thread or tail.

Medium bezels

1 On 1 yd. (.9 m) of thread, pick up 30 As, and sew through the beads again. Continue through the next two As to form a ring, leaving a 10-in. (25 cm) tail. These beads will shift to form rounds 1 and 2 as the next round is added.

2 Work rounds of tubular peyote stitch

know before you go

Metal seed beads are slightly rounder and larger than glass seed beads. Add two seed beads in round 1 for the medium and small bezels if not using metal seed beads in this project. as follows, stepping up at the end of each round:

Round 3: Work a round using As (figure 6, a-b).

Round 4: Work a round using Bs (b-c).
Round 5: Work a round using Cs (c-d).

3 Sew through the beadwork, and exit an A in round 1. Place the 14 mm rivoli in the bezel face down.

4 Work a round of tubular peyote using Bs, and step up **(figure 7, a-b)**.

5 Work a round of tubular peyote using Cs, and step up **(b-c)**.

6 Sew through the beadwork to exit an A in the center round of As **(figure 8, a-b)**.

7 Pick up a 2 mm pearl, and sew through the following A **(b-c)**.

8 Repeat this stitch to complete the round **(c-d)**. Do not end the working thread or tail.

9 Repeat steps 1–8 to make a second medium bezel.

Small bezels

Repeat steps 1-9 of "Medium bezels" except pick up 26 As in step 1, and use 12 mm rivolis. Make two small bezels.

Connections

1 Arrange the bezels in a V with the large bezel in the middle, the two medium bezels on opposite sides of the large bezel, and the small bezels on opposite sides of the medium bezels.

2 Using the working thread or tail, sew through the beadwork of a medium bezel, and exit a 2 mm pearl (figure 9, point a).

3 Attach the medium bezel to the large bezel as follows:

Sew through a 2 mm pearl on the large bezel, and continue through the adjacent 2 mm pearl on the medium bezel. Sew through the next three As and through the 2 mm pearl your thread exited at the beginning of this step (a-b). Retrace the thread path to rein-

(a-b). Retrace the thread path to rein force the join, and end the thread.

4 Using the working thread, sew through the beadwork of a small bezel, and exit a 2 mm pearl. Position the small bezel to interlock with the medium bezel so that there are six unconnected 2 mm pearls along each outer edge of the medium bezel (figure 10, outlined in red).

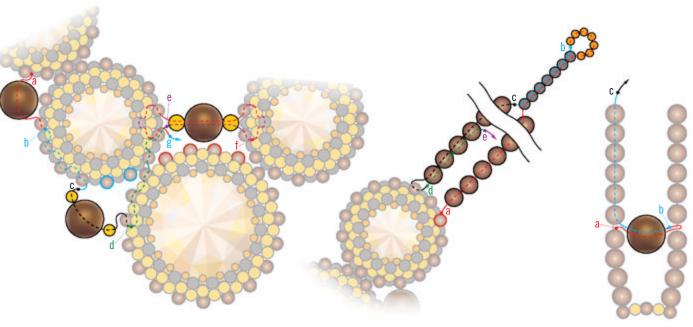


FIGURE 11 FIGURE 12 FIGURE 13

- **5** Work as in step 3 to attach the small bezel to the medium bezel (figure 10, a-b).
- **6** Repeat steps 2–5 for the other half of the necklace. When attaching the medium bezel to the large bezel, position the medium bezel so that there are four unconnected pearls between the two medium bezels (figure 11, outlined in red). End all working threads and tails.

Pearl embellishment

- 1 On 1 yd. (.9 m) of thread, exit a 2 mm pearl on a small bezel adjacent to the pearls used for the connection, with the needle exiting toward the connection (figure 11, point a).
- **2** Pick up a 6 mm pearl, skip the 2 mm pearl next to the connection on the medium bezel, and sew through the next 2 mm pearl (a-b).
- **3** Sew through the next six beads along the edge of the medium bezel to exit a 2 mm pearl **(b-c)**.
- **4** Pick up an A, a 6 mm pearl, and an A, skip the 2 mm pearl next to the connection on the large bezel, and sew through the next 2 mm pearl **(c-d)**.
- **5** Sew through the beadwork as shown to exit the 2 mm pearl adjacent to the connection, on the inside edge of the medium bezel (**d-e**).
- **6** Pick up an 8° metal seed bead, a 6 mm pearl, and an 8°, and sew through the corresponding 2 mm pearl on the opposite medium bezel **(e-f)**. Sew through the beadwork as shown,

and exit the 2 mm pearl your thread exited from at the beginning of this stitch (f-g). End the thread.

7 Repeat steps 1-4 on the opposite side of the necklace, and end the working thread and tails.

Neck straps

- 1 Add 1 yd. (.9 m) of thread to a small bezel. Exit the fourth 2 mm pearl from the connector 6 mm pearl (figure 12, outlined in red) with the needle exiting toward the inside edge (figure 12, point a).
- 2 Pick up 60 3 mm pearls, seven Bs, and seven Cs (**a-b**).
- **3** Sew back through the seven Bs just added **(b-c)**.
- **4** Pick up 59 3 mm pearls, skip the adjacent 2 mm pearl on the small bezel, and sew through the next 2 mm pearl (**c-d**).
- **5** Continue through the next four 3 mm pearls **(d-e)**.
- 6 Pick up a 6 mm pearl, and sew around the thread bridge between the two corresponding pearls on the other strand (figure 13, a-b). Sew back through the 6 mm pearl and the following six 3 mm pearls (b-c).
- **7** Repeat step 6 eight times, but when picking up the fifth

6 mm pearl, skip one more pearl on the outer edge side (seven instead of six) before sewing around

the thread bridge. This will give the neck strap a slight curve. End the thread.

8 Repeat steps 1–7 for the second neck strap, and end the threads.

Clasp

Open a 4 mm jump ring, and attach half the clasp to an end loop of Cs. Repeat for the other side of the necklace.

Print all the materials for the projects in this issue at www.BeadAndButton.com/resources.

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Create a dimensional look with these prismatic double-layered earrings.

designed by Ora Shai

Base

- **1** On a comfortable length of thread, pick up a repeating pattern of an 11° seed bead and a 4 mm bicone crystal four times. Sew through the beads again to form a ring, leaving a 6-in. (15 cm) tail. Tie a square knot with the working thread and tail, and sew through the next 11° and crystal (figure 1, a-b).
- **2** Work in modified right-angle weave: Pick up an 11°, a 3 mm bugle bead, an 11°, a crystal, an 11°, a bugle, and an 11°, and sew through the crystal your thread exited at the beginning of this step **(b-c)**.
- **3** Sew through the next 11°, bugle, 11°, and crystal **(c-d)**.
- **4** Pick up an 11° and a crystal three times and then another 11°, and sew through the crystal your thread exited at the start of this step (d-e).
- **5** Sew through the following 11°, crystal, 11°, and crystal **(e-f)**.
- **6** Repeat steps 2–5 twice, and sew through the next 11° and following crystal **(f-g)**.

- **7** Pick up an 11°, a bugle, an 11°, a crystal, an 11°, a bugle, and an 11°, and sew through the crystal your thread exited at the start of this step. Continue through the first 11° and bugle just added (figure 2, a-b).
- **8** Pick up an 11°, a bugle, an 11°, a bugle, and an 11°, and sew through the next bugle in the adjacent column **(b-c)**.
- **9** Pick up an 11°, sew through the adjacent bugle in the previous unit, and the following 11°, bugle, 11°, and bugle added in this unit (c-d).
- **10** Pick up an 11⁹, and sew through the next crystal in the adjacent column **(d-e)**.
- 11 Pick up an 11°, a bugle, an 11°, a crystal, and an 11°, and sew through the adjacent bugle in the previous unit. Continue through the following 11°, crystal, 11°, and bugle (e-f).
- **12** Repeat steps 8–11 twice, and sew through the next 11° and crystal.
- **13** Repeat step 4, and sew through the next 11° and crystal just added (figure 3, a-b).

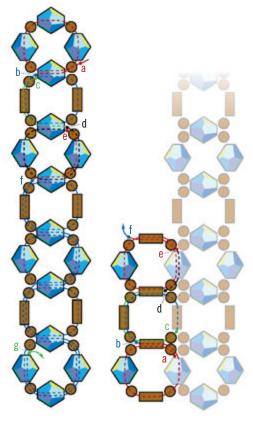
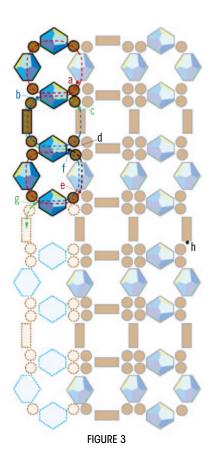


FIGURE 1

FIGURE 2



14 Pick up an 11º, a bugle, an 11º, a crystal, and an 11°, and sew through the next bugle in the adjacent column **(b-c)**. Pick up an 11°, and sew through the next crystal, 11°, bugle, 11°, and crystal (c-d).

15 Pick up an 11°, and sew through the next crystal in the adjacent column (d-e). Pick up an 11°, a crystal, an 11°, a crystal, and an 11°, and sew through the adjacent crystal in the previous unit (e-f). Sew through the next 11°, crystal, 11°, and crystal (f-g).

16 Repeat steps 14-15 twice. Sew through the beadwork to exit the middle bugle on one long side (point h).

Side A

1 Fold the base in half to create a double layer square with three open sides (figure 4). Your thread should be exiting an edge bugle on the fold. 2 Pick up an 11°, and sew through the next crystal on the adjacent layer (figure 5, a-b). Pick up an 11°, a bugle, and an 11°, and sew through the adja-

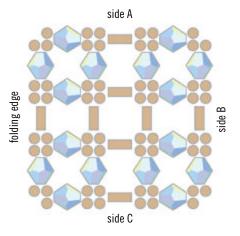


FIGURE 4

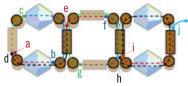


FIGURE 5

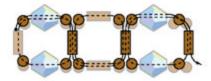


FIGURE 6



cent edge crystal on the opposite layer (b-c). Pick up an 11°, and sew through the center bugle your thread exited at the beginning of this step (c-d).

- **3** Sew through the next 11°, crystal, 11°, and bugle (d-e). Pick up an 11°, and sew through the next edge bugle (e-f).
- 4 Pick up an 11°, a bugle, and an 11°, and sew through the next edge bugle on the opposite layer (f-g).
- **5** Pick up an 11°, and sew through the adjacent center bugle, 11º, bugle, 11º, and center bugle (g-h).
- **6** Repeat step 2 **(h-i)**. Sew through the next 11°, crystal, 11°, and bugle (i-j).

Repeat steps 2-6 of "Side A" (figure 6).

Difficulty rating









Materials

pair of earrings 1 in. (2.5 cm)

- 68 4 mm bicone crystals (Swarovski, erinite AB)
- 2 g 3 mm bugle beads (Miyuki 457, metallic dark bronze)
- 2 g 11º seed beads (Toho 221, bronze)
- 1 g 15° seed beads (Toho 221, bronze)
- 1 pair of earring findings
- 2 4 mm jump rings
- · Fireline 8 lb. test
- beading needles, #11 or #12
- 2 pairs of chainnose, flatnose, and/or bentnose pliers

Basics, p. 77

- right-angle weave: flat strip, adding rows
- · ending and adding thread
- square knot
- opening and closing loops and jump rings

Ora Shai lives in Jerusalem. Israel, and has been an avid beader for the past eight years. She loves to explore all beading techniques but has a fondess for right-angle weave. Email her at orrrasha@gmail.com or visit her blog at www.beadtales.blogspot.co.il.



take notice

The beadwork corners contain groups of three 11°s, and the inner connections contain groups of four 11°s.











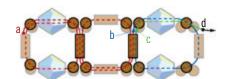
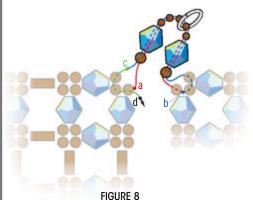


FIGURE 7



Side C

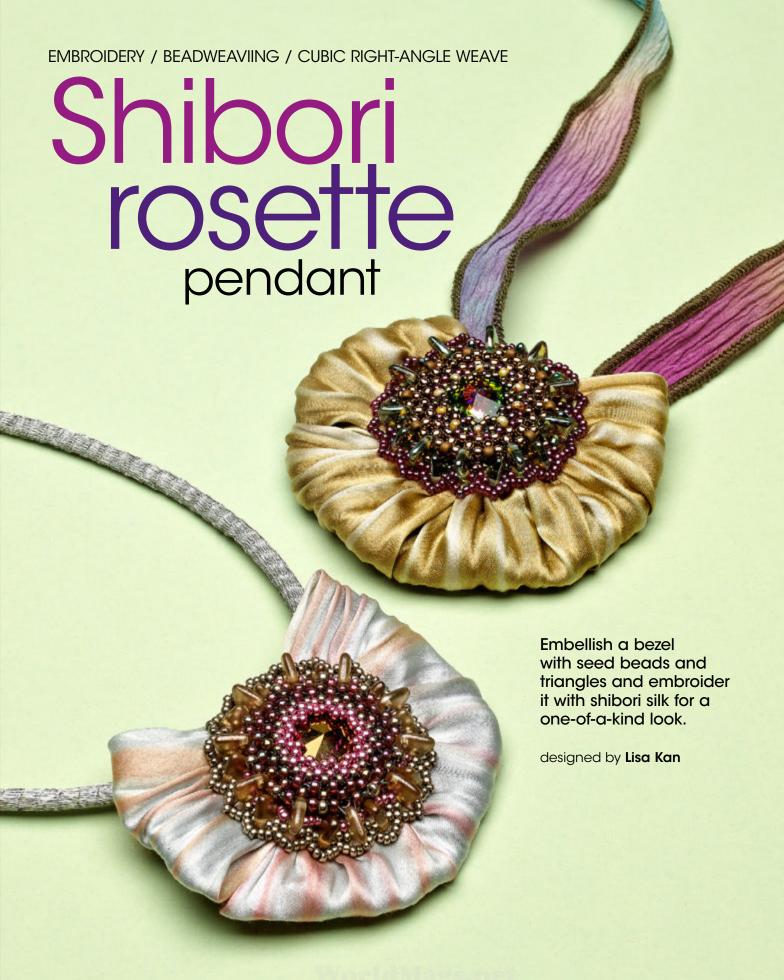
- 1 Repeat steps 2–5 of "Side A" (figure 7, a–b).
- 2 Pick up an 11°, and sew through the next crystal. Pick up an 11°, and sew through the following bugle. Pick up an 11°, and sew through the adjacent edge crystal. Pick up an 11°, and sew through the center bugle your thread exited at the beginning of this step (b-c).
- **3** Sew through the following 11° , crystal, and 11° (c-d).

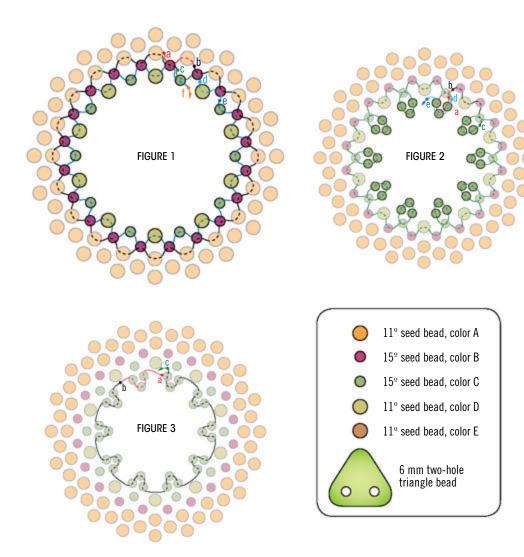
Ear wires

- 1 Pick up an 11°, a crystal, five 15° seed beads, a 4 mm jump ring, a crystal, and an 11°, and sew through the adjacent 11° on the opposite side of the beadwork (figure 8, a-b). Continue through the next two 11°s, and sew back through the beads just added (b-c). Sew through the next three 11°s on the first side to exit the bead your thread exited at the start of this step (c-d). Retrace the thread path to reinforce the join, and end the working thread and tail.
- **2** Open the loop of an ear wire and attach it to the 4 mm jump ring.
- 3 Make a second earring.

Print all the materials for the projects in this issue at www.BeadAndButton.com/resources.







Bezel CRAW base

1 On a comfortable length of thread, work the first cubic right-angle weave unit (see "Cubic RAW how-to" p. 60) using color A 11° seed beads, and leaving a 6-in. (15 cm) tail. Continue to work CRAW units to form a tube of 19 units.

2 Using As, connect the ends to form a ring for a total of 20 CRAW units, making sure the tube is not twisted. End the thread.

Peyote capture

1 Center 2 yd. (1.8 m) of thread in a top A on the inside edge of the CRAW base, and wrap half of the thread on a bobbin or piece of cardboard. For clarity, the top layer of As are the only As from the CRAW base shown in figures 1–3.

2 Pick up a color B 15° seed bead, and sew through the next top A on the inside edge of the CRAW base (figure 1, a-b). Repeat this stitch 19 times to complete the round, and step up through the first B added (b-c).

3 Pick up a color C 15° seed bead, and sew through the next B (**c-d**). Pick up a color D 11° seed bead, and sew through the next B (**d-e**). Repeat these stitches nine times to complete the round, and step up through the first C added (**e-f**).

4 Pick up three Cs, and sew through the C your thread is exiting, in the same direction to form a picot (figure 2, a-b).

Continue through the next B, D, B, and C (b-c). Repeat these stitches nine times to complete the round (c-d) using a tight tension. Step up by sewing through the three Cs in the first picot (d-e).

5 Skip the adjacent D, and sew through the three Cs in the next picot, pulling the thread tight **(figure 3, a-b)**. Repeat this stitch nine times to complete the round **(b-c)**. End the working thread, unwind the tail, and attach a needle.

6 Sew through the beadwork to exit the corresponding bottom A on the inside edge of the CRAW base. Flip your beadwork over, and place the rivoli in the beadwork face down. Repeat steps 2-5 to work the back of the bezel.

Difficulty rating









0

Materials silver pendant 2 x 2½ in. (5 x 5.7 cm)

- 10 in. (25 cm) shibori silk ribbon (silver)
- 1 14 mm rivoli (Swarovski, lilac shadow)
- 20 6 mm CzechMates two-hole triangle beads (linen)
- 11º seed beads
 - **3 g** color A (Miyuki 301, rose gold luster)
 - 1 g color D (Miyuki 4218, Duracoat dusty orchid)
 - **2 g** color E (Miyuki 4222, Duracoat pewter)
- 15º seed beads
 - **2 g** color B (Miyuki 4222, Duracoat pewter)
 - 1 g color C (Miyuki 4218, Duracoat dusty orchid)
- 1¼ in. (3.2 cm) Ultrasuede (platinum)
- · Fireline 6 lb. test
- beading needles, #11 or #12
- double-sided tape
- thread bobbin or piece of cardboard

khaki pendant colors

- shibori silk ribbon (khaki)
- 14 mm rivoli (Swarovski, vitrail medium)
- 6 mm CzechMates two-hole triangle beads (aquamarine celsian)
- 11º seed beads
 - color A (Toho 221, bronze)
- color D (Toho RY183, hybrid ultra luster green Picasso)
- color E (Toho 221F, frosted bronze)
- 15° seed beads
 - color B (Miyuki 313, cranberry gold luster)
 - color C (Toho 509, higher metallic purple green iris)
- Ultrasuede (Aztec)

Basics, p. 77

- beaded backstitch
- ending and adding thread
- overhand knot





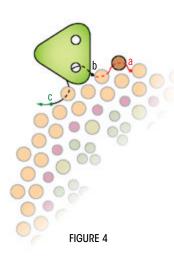














End the tail, but do not tie any knots in the outer edge beads of the CRAW base.

Edge embellishment

When adding triangles, the point with no hole should face the front of the bezel and an open hole should be positioned to the outside edge. You will work two rounds of triangles — a front round (closest to the face of the rivoli) and a back round.

1 With the front of the bezel facing up, add 2½ yd. (2.2 m) of thread to the beadwork, exiting a top outer edge A in the CRAW base heading in a counterclockwise direc-

tion. For clarity, only the As on the top of the CRAW base are shown in figure 4.

2 Pick up a color E 11° seed bead, and sew through the next top outer edge A (figure 4, a-b). Pick up a two-hole triangle, and sew through the following edge A

(b-c). Repeat these stitches nine times to complete the front round.3 Sew through the beadwork to exit the corresponding A

on the outside bottom edge of the CRAW base, with the thread heading in a clockwise direction. Pick up an E, and sew through the next A on the same edge. The

tweaking the loops

If some of the ribbon loops are not positioned just right or have a little gap between them, add a small stitch from the back, making sure it doesn't show.

E should be positioned opposite the triangle added in the previous round. Pick up a triangle, and sew through the following A on the same edge. The triangle should be opposite the E added in the previous round (photo a). Repeat these stitches nine times to complete the back round, and sew through the inside hole of the first triangle added. **4** Pick up three Cs, and sew through the open hole of the next triangle in the front round (photo b). Pick up three Cs, and sew through the inside hole of the next triangle in the back round (photo c). Repeat these stitches nine times to complete the round. Sew through the first three Cs added, and the outer hole of the next triangle in the front round. **5** Pick up three Bs, and sew through the open hole of

round **(photo d)**. Pick up three Bs, and sew through the outer hole of the triangle in the front round **(photo e)**. Repeat these stitches nine times to complete the round, and sew through the first B added.

6 Pick up a B, skip the center B from the stitch in the previous round, and sew through the next B. Continue through the outer hole of the triangle in the back round, and the following B (photo f). Pick up a B, skip the next center B. and sew through the following B. Continue through the outer hole of the triangle in the front round, and the following B. Repeat these stitches nine times to complete the round, and continue through the first B added. **7** Pick up five Bs, and sew through the next B added in the previous round to form a bridge around the adjacent triangle (photo g).

the triangle in the back



Repeat this stitch 19 times to complete the round, and continue through the first three Bs added to exit the center of the adjacent bridge. Set the bezel aside, and do not end the thread.

Ribbon

1 Cut the shibori ribbon into four 2½ in. (6.4 cm) strips. Fold one strip lengthwise so the right (shiny) sides are together. Tie an overhand knot at one end of 12 in. (30 cm) of thread, and work three small stitches at the center, sewing through both layers, about ¼ in. (6 mm) from the open edge (photo h). End the thread, and tie an overhand knot at the end of the leftover thread. 2 Turn the ribbon right-side out, and position the stitches in the center of the ribbon. Fold the ribbon so the raw edges are together, hiding the stitches in the fold. With the leftover thread, work a couple of small stitches through the layers at one corner, about ¼ in. (6 mm) from the edge. Sewing toward the other edge, work several stitches, gently pulling on the thread as you go to create a slight gather. Work a couple of stitches at this corner of the ribbon, and end the thread (photo i). **3** Repeat steps 1–2 for the remaining strips, but use 2 ft. (61 cm) of thread for

the last strip, and do not

end the thread.



Ribbon attachment

1 Position the last ribbon loop on the left side of the bezel, with the thread on top. Place the remaining loops in a semi-circle with each loop overlapping the next by 1/8 in. (3 mm), using the bezel as a auide to create an arc below the bezel. There should be three bridges in the space between loops at the top of the bezel, and the bezel should overlap the ribbon ends to cover the bottom edge stitches (photo j). Remove the bezel, and loosely stitch the ribbon loops together near the bottom edges. End the thread. 2 Place the bezel on the ribbon in the same position as before, with the working thread from the bezel exiting near the edge of the last loop added. Sew through the top layer of the ribbon directly below the B your thread is exiting, pick up a small amount of ribbon, and sew through the same B in the same direction. Sew through the beadwork to exit the center bead of the next bridge. Repeat these stitches to attach all of the bridges to the ribbon except the three in the open space at the top, adjusting the ribbon as needed to maintain the arc and keep the ribbon loops overlapped.

Backing

1 Cut a 11/4-in. (3.2 cm) circle of Ultrasuede. Tie an overhand knot at one end of 5 ft.

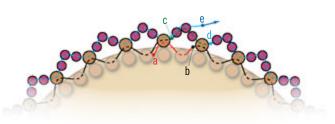
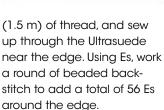


FIGURE 5





2 Pick up an E, skip the next E, and sew through the following E (figure 5, a-b). Repeat this stitch 27 times to complete the round, and step up through the first E added (b-c).

3 Pick up three Bs, and sew through the next E added in the previous round (c-d). Repeat this stitch 27 times to complete the round, and continue through the first two Bs added (d-e).

4 Apply double-sided sticky tape to the wrong side of the Ultrasuede. Position it tapeside down on the back of the pendant, lining up three picots with the three bridges in the open space at the top of the bezel, and the working thread near the top right edge of the ribbon.

5 Work as in step 2 of "Ribbon attachment" to attach the tips of the picots to the back of the ribbon, adjusting the ribbon if needed.

6 Sew through the beadwork to exit the tip of the next picot in the top open space.



Pick up a B, and sew through the center bead of the corresponding front bridge. Pick up a B, and sew through the B vour thread exited at the start of this step (photo k). Continue through the beadwork to exit the center bead of the next picot on the back. Repeat the stitches to connect the following two picots. Continue through the first picot attached to the ribbon on the back and the following E.

7 To make a hanging loop, pick up 11 Es, skip the next E, and sew through the following E as shown (photo I). Retrace the thread path. Sew through the beadwork to the corresponding location on the opposite side of the top opening, and make another hanging loop. End all of the threads.

Lisa Kan is an author, bead weaver, jewelry designer, and glass artist. She creates elegant, wearable



beadwork that is often modular or reversible, and has been published in many beading magazines. Email her at lisakandesigns@yahoo.com or visit www.ariadesignstudio.com.

Cubic RAW how-to

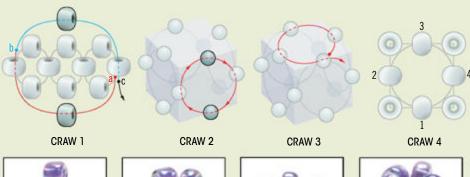
Each cubic right-angle weave (or CRAW) unit has six surfaces — four sides, a top, and a bottom. Each surface is made up of four beads, but since the beads are shared, 12 beads are used to make the first unit, and only eight beads are used for each subsequent CRAW unit. For clarity, we used two colors of beads in the how-to photos.

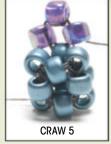
Working the first CRAW unit

- 1 On the specified length of thread, pick up four beads. Tie the beads into a ring with a square knot, leaving the specified length tail, and continue through the first two beads in the ring. This ring of beads will count as the first stitch of the unit. 2 Work two right-angle weave stitches off of the bead your thread is exiting to create a flat strip of right-angle weave. **3** To join the first and last stitches: Pick up a bead, sew through the end bead in the first stitch (CRAW 1, a-b), pick up a bead, and sew through the end bead in the last stitch (b-c). CRAW 2 shows a three-dimensional view of the resulting cube-shaped unit.
- 4 To make the unit more stable, sew through the four beads at the top of the unit (CRAW 3). Sew through the beadwork to the bottom of the unit, and sew through the four remaining beads. This completes the first CRAW unit.

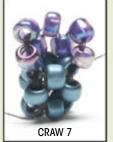
Working more CRAW units

- 1 Each new CRAW unit is worked off of the top four beads of the previous unit. These beads are identified in CRAW 4. Sew through the beadwork to exit one of these top beads.
- 2 For the first stitch of the new unit: Pick up three beads, and sew through the top bead your thread exited at the start of this step. Continue through the three beads just picked up (CRAW 5). Sew through the next top bead in the previous unit.
- **3** For the second stitch of the new unit: Pick up two beads, and sew through the side bead in the previous stitch, the top bead your thread exited at the start of this stitch (CRAW 6), and the next top bead in the previous unit.
- **4** For the third stitch of the new unit: Repeat step 3 (CRAW 7), and continue through the side bead in the first stitch of the new unit.
- **5** For the fourth stitch of the new unit: Pick up a bead, and sew through the side bead in the previous stitch and the top bead in the previous unit (CRAW 8).
- **6** To make the unit more stable, sew through the beadwork to exit a top

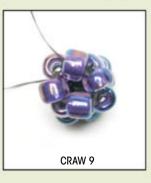


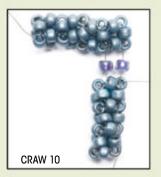


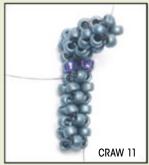












bead in the new unit, and sew through all four top beads (CRAW 9). This completes the new CRAW unit.

7 Repeat steps 2–6 for the desired number of CRAW units.

Working a joining unit

A joining unit is used to connect two completed CRAW units to each other. Units may be joined end to end or perpendicular to one another (as shown here).

- **1** Sew through the beadwork to exit a top bead in one unit.
- 2 For the first stitch of the joining unit: Pick up a bead, sew through the corresponding bead in the other unit, pick up a bead, and sew through the bead your thread exited at the start of this step (CRAW 10). Sew through the first bead added and the adjacent bead in the next side. If you are joining pieces at an angle, try to do the stitches on the inside of the angle first.
- **3** For the second stitch of the joining unit: Pick up a bead, and sew through the corresponding bead in the other unit, the previous joining bead, the bead your thread exited at the start of this stitch (CRAW 11), and the bead just added.





Sew through the adjacent bead in the next side.

- 4 For the third stitch of the joining unit: Pick up a bead, and sew through the corresponding bead in the other unit, the previous joining bead, the bead your thread exited at the start of this stitch (CRAW 12), and the bead just added. Sew through the adjacent bead in the next side.
- 5 For the fourth stitch of the joining unit: All beads are already in place. Simply sew through the four beads that remain unconnected (CRAW 13). ●

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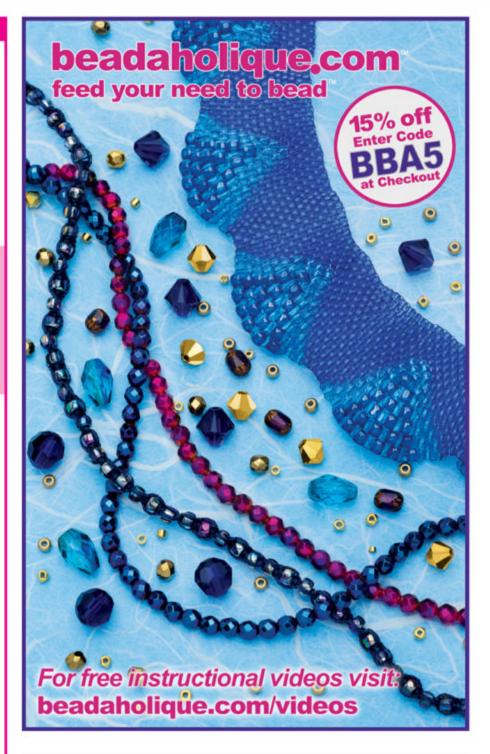
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CROSSWEAVE

darlings bracelet

This sparkly stunner drips with crystals offset by O-beads.

designed by Marcia Balonis

Print all the materials for the projects in this issue at www.BeadAndButton.com/ resources.

Base

1 Thread a needle on each end of 7 ft. (2.1 m) of thread. With one needle, pick up an O-bead, a 4 mm bicone crystal, an O-bead, a 6 mm bicone crystal, an O-bead, a 4 mm, and an O-bead, and center the beads on the thread (figure 1, a and aa).

2 With one needle, pick up a 6 mm, and cross the other

needle through it (a-b and aa-bb).

3 With each needle, pick up an O-bead, a 4 mm, and an O-bead. With one needle, pick up a 6 mm, and cross the other needle through it **(b-c and bb-cc)**.

4 Repeat step 3 for the desired length, leaving about ¼ in. (1.9 cm) for the clasp. Wrap the thread exiting the

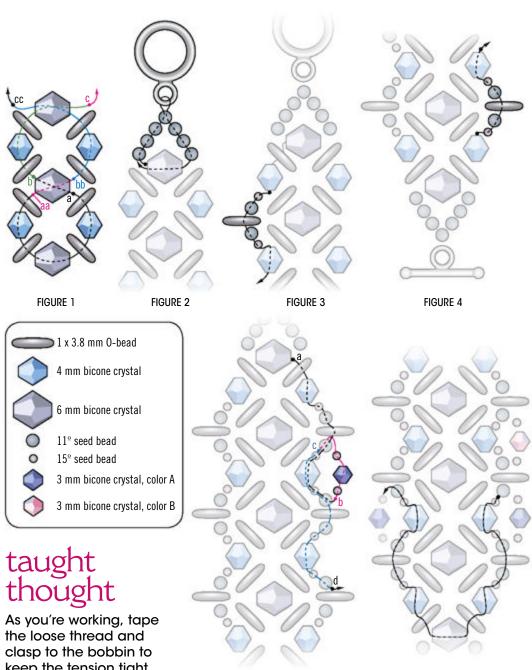
right side of the end 6 mm on a thread bobbin or piece of cardboard.

5 With the other working thread, pick up four 11° seed beads and half of the clasp. Sew back through the last 11°, pick up three 11°s, and sew through the 6 mm your thread exited at the start of this step, going in the same direction **(figure 2)**. Retrace

the thread path through the clasp connection.

Edge embellishment

1 Sew through the beadwork to exit an edge 4 mm. Pick up a 15° seed bead, an 11°, an O-bead, an 11°, and a 15°, and sew through the next 4 mm on the same edge (figure 3). Repeat this stitch for the length of the



keep the tension tight on the other side.

FIGURE 5 FIGURE 6

base, and continue through the end 6 mm.

- 2 Work as in step 5 of "Base" to add the other half of the clasp.
- **3** Sew through the beadwork to exit the next 4 mm on the other edge. Repeat step 1 for this edge of the bracelet (figure 4). End this thread.
- **4** Unwind the other thread, and sew through the next ten

edge beads (figure 5 a-b).

- 5 Pick up a 15°, a color A 3 mm bicone crystal, and a 15°, and sew through the 11º after the previous O-bead **(b-c)** to form a loop. Continue through the next 10 edge beads (c-d).
- **6** Repeat step 5 for the remainder of the edge, alternating color A and color B 3 mms. After adding

the final embellishment on this edge, sew through the next 20 beads as shown to exit the other edge (figure 6).

7 Repeat step 5 for this edge, and end the thread.

Begin with the same color 3 mm bicone that was used last on the previous edge. •

Difficulty rating











blue bracelet 71/4 in. (18.4 cm)

- 22 6 mm bicone crystals (Swarovski, capri blue)
- 42 4 mm bicone crystals (Swarovski, light emerald)
- 3 mm bicone crystals
 - 20 color A (Swarovski, crystal CAL)
 - 18 color B (Swarovski, metallic blue AB2X)
- 90 O-beads (crystal full labrador)
- 1 g 11º seed beads (Miyuki 2008, matte metallic patina iris)
- 1 g 15° seed beads (Toho 558, galvanized aluminum)
- clasp
- · Fireline 8 lb. test
- beading needles, #11 or #12

pink bracelet colors

- 6 mm bicone crystals (Swarovski, fuchsia)
- 4 mm bicone crystals (Swarovski, Indian pink)
- 3 mm bicone crystals
 - color A (Swarovski, light rose AB)
- color B (Swarovski, light smoked
- O-beads (crystal blue rainbow)
- 11º seed beads (Toho PF558, galvanized aluminum)
- 15º seed beads (Toho 332, gold lustered raspberry)

Basics, p. 77

· ending and adding thread

Marcia Balonis started making jewelry as a teenager and her



passion has continued in many forms. Often inspired by nature, she focuses on everyday wearable art suitable for the casual lifestyle in rural Florida. Contact her at marcia@baublesbybalonis. net, and see her work at www.baublesbybalonis.etsy.com or www.baublesbybalonis.net.

BEAD EMBROIDERY collar

Clean lines and a tight color palette combine to create this dramatic collar.

designed by Maggie Roschyk

Difficulty rating











Bead embroidery

the glue to dry.

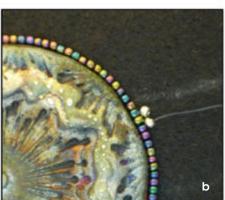
1 Cut out the **template**, p. 67 (or download it from www.BeadAndButton.com/resources), and trace it onto the beading foundation with a silver marker. Do not cut out the shape.

2 If using a button as the focal, cut off the shank. File any burrs or sharp edges.
3 Apply E6000 to the back of the button or focal cabochon, and press it in place at the center of the foundation. Allow

4 Tie an overhand knot at one end of 2 yd. (1.8 m) of thread, and sew up through the foundation next to the focal piece. Using color A 11° seed beads, work in beaded backstitch around the focal: For each stitch, pick up two beads, line them up next to the focal piece, and sew back through the foundation. Sew up between the two beads, and sew through the second bead just added (photo a).

5 After completing the round, sew up





through the foundation right next to the round of As. Using color B 11º seed beads, work a round of brick stitch edging as follows: Pick up two Bs, and sew down through the foundation one bead's width from where your thread is exiting. Angle your needle so it slides under the round of backstitch. This should cause the Bs to sit perpendicular to the previous round. Sew up through the foundation and back through the second bead just added (photo b). For each subsequent stitch, pick up a B, sew down and up through the foundation, and continue back through the bead just added. Repeat this stitch to complete the round. After adding the final bead, sew down through the first bead in the round, through the foundation, and back up through the foundation and the first bead. End the thread. **6** Use white glue to temporarily place a

row of six 12 mm bead studs separated by 5 mm Tila beads on each side of the focal piece, with the holes positioned perpendicular to the focal piece. Leave enough room for a bugle bead between the brick stitch edging and the first bead stud. Be sure to keep the beads centered on the foundation, following the curve of the template. After the last bead stud, continue to glue Tila beads to the foundation (photo c), leaving about ½ in. (1.3 cm) of open foundation at each end.

7 With a new thread, sew up through the foundation at the point where you



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Materials

collar 15 in. (38 cm) plus extender chain

- Nicole's Beadbacking beading foundation (black; www.nicolecampanella.com)
- 1 15%-in. (4.1 cm) button or cabochon
- 12 12 mm two-hole bead studs (black)
- 2 g 9 mm bugle beads (black)
- 10 6 mm pearls (gray)
- 32 5 mm Tila beads (Miyuki TL-401, black)
- 2 g 11º seed beads in each of 2 colors: color A (black), color B (silver)
- 1–2 g 15° seed beads (optional)
- · lobster claw clasp
- chain (gunmetal) in 3 styles:
 - 16 in. (41 cm) small link
 - 16 in. (41 cm) medium link
 - 6 in. (15 cm) large link
- **2** 10–12 mm oval jump rings
- 1 4 mm jump ring
- beading thread
- beading needles, #12
- ½-in. (1.3 cm) brass collar blank (www.designersfindings.net)
- thin kidskin leather or Ultrasuede
- E6000 adhesive
- white glue
- beading awl
- file (optional)
- · silver marker
- 2 pairs of chainnose, flatnose, and/or bentnose pliers
- wire cutters

Basics, p. 77

- beaded backstitch
- overhand knot
- · ending and adding thread
- opening and closing loops and jump rings

Maggie Roschyk is the author of Artistic Seed Bead Jewelry.
She likes to drive her pretty white car while blasting heavy metal music. Order her book at www.JewelryandBeadingStore.com.
Contact Maggie at mroschyk@me.com.

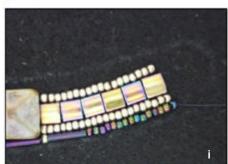




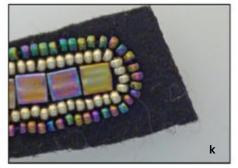














will attach the first bead stud on one side. Sew through one hole of the bead stud and the foundation on the other side. Repeat to attach the other hole of the bead stud. Retrace the thread paths of both connections. Attach the remaining Tilas and bead studs in the same manner.

8 Sew up through the foundation between the focal piece and the first bead stud, and stitch a 9 mm bugle bead parallel to the edge of the stud. Sew up through the foundation just to one side and below the stud, and work a stitch with a B, a bugle, and a B (photo d). Work a stitch to add a 6 mm pearl below the following Tila (photo e). Repeat these two stitches along the entire bead stud section, and then work a row of beaded backstitch with Bs below the Tila-only section (photo f). Work a row of backstitch below the Bs

using bugles and/or As **(photo g)**. End

9 With a new thread, exit between the first two bead studs, above the first Tila. Work a row of beaded backstitch using three or four Bs above the Tila (**photo h**). Repeat between all the pairs of bead studs, and then work a row of backstitch above the Tila-only section using Bs (**photo i**).

10 Using bugles, work a row of beaded backstitch along the entire upper edge **(photo j)**. If needed, add As or Bs to space your bugles as desired.

11 Repeat steps 7-10 on the other side of the focal piece.

12 Temporarily center your beadwork on the brass blank, and make sure the Tilas go up to each end of it. Leaving a small opening after the last Tila on each end, extend the rows of backstitch so they make a nice curve and connect at the end **(photo k)**. The small opening in the beadwork should extend beyond the end of the brass blank; this is where you will add a jump ring and extender chain later.

13 There will be a bit of exposed foundation both above and below the bead stud portions and the outline of the collar shape at this point. Using A 11°s and/or 15° seed beads, fill in with additional rows of beaded backstitch (photo I). End the thread.

14 Cut out the collar shape close to the beadwork, being careful to avoid cutting any threads.

Chains

1 Cut the medium-link chain into two 8-in. (20 cm) chains. Repeat with the small-link chain.

2 Tie an overhand knot at the end of 1 yd. (.9 m) of thread, and anchor it to







the foundation on the lower edge near the focal with a couple of tiny stitches. Exit at the lower edge of the foundation where the beadwork meets the focal piece, with your needle exiting the back of the foundation. Pick up one end of a medium-link chain, and tack it in place with a few small stitches near the edge. Pick up one end of a small-link chain, and tack it in place 2–3 mm away from the medium-link chain (photo m).

3 Make small running stitches along the back of the piece for about 1 in. (2.5 cm). Drape the small-link chain below the collar, and tack it to the foundation as before (photo n). Trim the small-link chain. Drape the medium-link chain so it hangs below the small-link chain, and tack it in place (photo o). Don't trim the medium-link chain.

4 Add another swag of small-link chain as before, and trim any extra. Drape the medium-link chain below it, and tack it in place. Trim the medium-link chain if needed so approximately 1¾ in. (4.4 cm) hangs down after the second swag attachment (photo p). End the thread. 5 Repeat steps 2-4 on the other side of the focal piece.

Finishina

1 Trace the collar foundation onto a piece of kidskin or Ultrasuede, and cut it out. Apply adhesive to the front of the brass blank, and press the beaded foundation in place. Allow the glue to

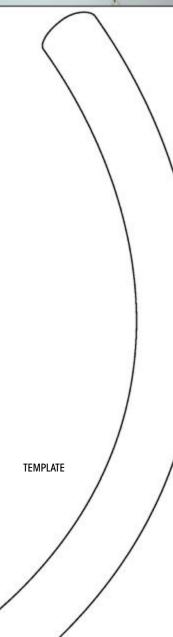


dry. Apply adhesive to the back of the blank, press the backing in place, and allow the glue to dry.

2 Tie an overhand knot at the end of a new thread, and sew up through the foundation anywhere along the perimeter of the collar. Using A 11°s, work a brick stitch edging all around the collar as in step 5 of "Bead embroidery," sewing through both the backing and the foundation for each stitch. End and add thread as needed.

3 Locate the small opening in the beadwork at one end of the necklace. Using a beading awl, pierce the layers of backing and foundation. Open a 10–12 mm jump ring, thread it through the hole you just made, and attach a 4-in. (10 cm) piece of large-link chain. Repeat at the other end of the necklace, attaching a 1½-in. (1.3 cm) piece of chain.

4 Open a 4 mm jump ring, and attach a lobster claw clasp to the end of the 1½-in. (1.3 cm) chain. ●

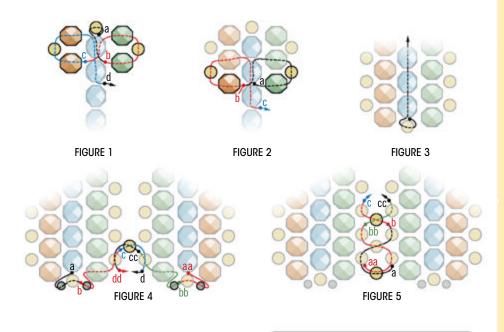




Side strips

1 On 3 yd. (2.7 m) of thread, attach a stop bead, leaving a 12-in. (30 cm) tail. Pick up enough color A 3 mm firepolished beads to fit around your wrist minus ½-in. (1.3 cm) for the clasp. A 6¾ in. (17.1 cm) bracelet uses 49 beads.
2 Pick up an 11° seed bead, and sew back through the last A added (figure 1, a-b).

- **3** Pick up a color B 3 mm fire-polished bead, an 11°, and a B, and sew through the A your thread is exiting, going in the same direction, to form a loop on one side of the row of As **(b-c)**.
- **4** Pick up a color C 3 mm fire-polished bead, an 11°, and a C. Sew through the A your thread is exiting and the following A, to form a loop on the opposite side of the row of As (**c-d**).
- **5** Pick up a B and an 11°, sew through the adjacent B, and the last A your thread exited **(figure 2, a-b)**.
- **6** Pick up a C and an 11°, and sew through the adjacent C, the last A your thread exited, and the next A **(b-c)**.
- **7** Repeat steps 5–6 for the remainder of the row of As, keeping a firm tension. After adding the last C bead, your thread should be exiting the end A.



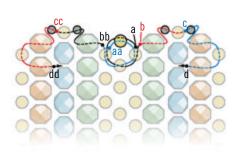
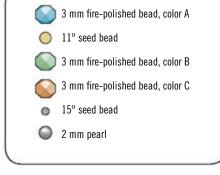


FIGURE 6

8 Remove the stop bead, and thread a needle on the tail. Pick up an 11°, and sew through the row of As **(figure 3)**. End the tail but not the working thread. **9** Repeat steps 1–8 to make another strip.

Join

- 1 Thread a needle on the working thread from each strip, and position them next to each other vertically with the Bs toward the inside.
- **2** With each needle, pick up a 15° seed bead, and sew through the end 11° going toward the other strip (figure 4, a-b and aa-bb). With each needle, pick up a 15°, and continue through the adjacent B and next edge 11° (b-c and bb-cc).
- **3** With one needle, pick up an 11°, and cross the other needle through it. With each needle, sew through the adjacent edge 11° (**c-d and cc-dd**).
- **4** With one needle, pick up an 11°, and cross the other needle through it.



With each needle, sew through the adjacent edge 11°, the center 11°, and the next edge 11° (figure 5, a-b and aa-bb).

5 With one needle, pick up an 11°, and cross the other needle through it. With each needle, sew through the next edge 11º (b-c and bb-cc). Repeat this stitch for the remainder of the base. **6** With one needle, pick up an 11°, and cross the other needle through it. With each needle, sew through the next three 11°s to exit the 11° your thread exited at the start of the step (figure 6, **a-b and aa-bb)**. With each needle, continue through the end B, pick up a 15°, and sew through the next 11° (b-c and bb-cc). Pick up a 15° and sew through the following C, 11º, and C (c-d and cc-dd).

Embellishment

1 With each needle, pick up three 15°s, skip the row of As, and sew through

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Difficulty rating











Materials

blue bracelet 6¾ in. (17.1 cm)

- 3 mm fire-polished beads
 - 98 color A (matte denim)
 - 100 color B (denim/copper)
- 100 color C (light blue/copper)
- 48 2 mm glass pearls (Tahitian)
- **5 g** 11º seed beads (Japanese 318T, smoked opaque gold luster)
- **2 g** 15º seed beads (Japanese F297, gray matte AB)
- 1 3-strand tube clasp
- · Fireline 6 lb. test
- · beading needles, #11

earth-tone bracelet colors

- 3 mm fire-polished beads
 - color A (peridot green)
 - color B (green/brown)
 - color C (cream/brown)
- 2 mm glass pearls (satin taupe)
- 11º seed beads (Toho PF470, permanent galvanized matte silver)
- 15º seed beads (Japanese F451D, gray mist matte metallic)

purple/bronze bracelet colors

- 3 mm fire-polished beads
 - color A (cream/purple)
 - color B (dark purple)
- color C (light purple)
- 2 mm glass pearl (coffee)
- 11º seed beads (Miyuki 360, aqua-lined amethyst AB)
- 15º seed beads (Japanese 3190, metallic brass)

*All supplies available from Bead Haven, Las Vegas. Contact the shop at (702) 233-2450.

Basics, p. 77

- ending and adding thread
- attaching a stop bead

Cary Bruner works and teaches at Bead Haven in Las Vegas. She finds that patience as a teacher comes naturally when



she remembers her own humble start. Visit www.creationsbycary.etsy.com or email her at creationsbycary@aol.com.

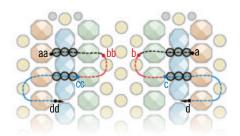


FIGURE 7

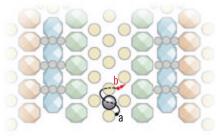


FIGURE 8

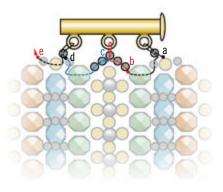


FIGURE 9

the corresponding B (figure 7, a-b and aa-bb). Continue through the next 11° and the following B (b-c and bb-cc).

- **2** With each needle, pick up three 15°s, skip the row of As, and sew through the corresponding C, 11°, and C (c-d and cc-dd).
- **3** Repeat steps 1–2 for the remainder of the base.
- **4** With the longest working thread, sew through the beadwork to exit the end 11° in the center join (figure 8, point a). Pick up a 2 mm pearl, and sew through the next center 11° going in the same direction (a-b). Repeat this stitch for the remainder of the base.

Clasp

- 1 Sew through the beadwork to exit the 11° at the end of a row of As, with the needle pointing toward the center of the beadwork (figure 9, point a).
- **2** Pick up a 15°, and sew through the first loop of the clasp. Sew back through the 15° just added and sew through the next 15° and B (**a-b**).
- **3** Pick up three 15°s, sew through the second loop of the clasp, and continue back through the last 15° just added **(b-c)**. Pick up two 15°s and sew through the next B, and 15° **(c-d)**.
- **4** Pick up a 15°, and sew through the last loop of the clasp. Sew back through

the 15° just added and the end 11° and 15° **(d-e)**. End the thread. **5** Repeat steps 1–4 for the other end of the bracelet, and end the thread.







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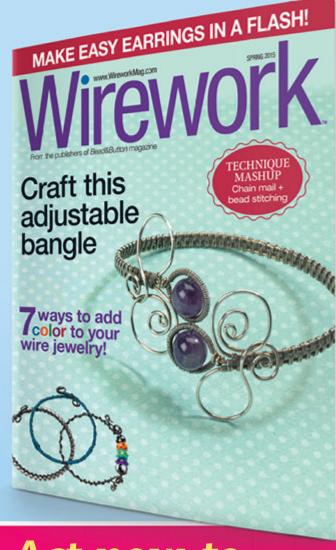
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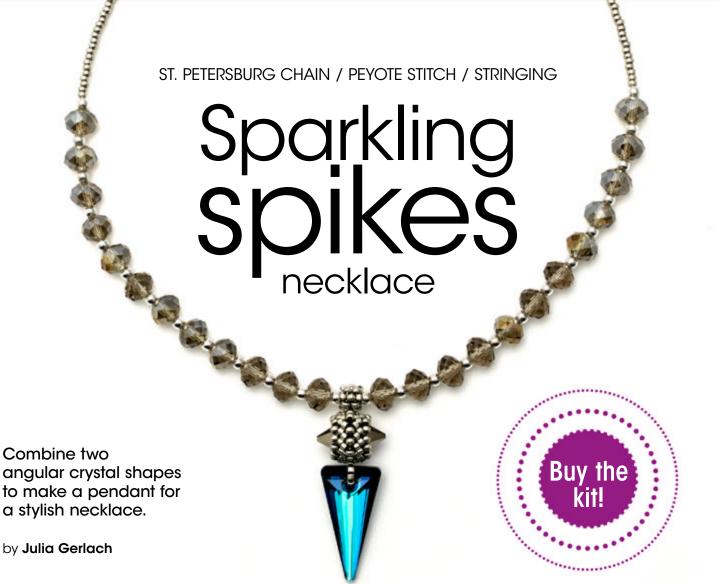
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Pendant

1 On 1 yd. (.9 m) of thread, pick up three 11° cylinder beads, leaving a 6-in. (15 cm) tail. Sew through the second and third cylinders again, positioning them side by side (figure 1).

2 Pick up an 11° seed bead, and sew back through the cylinder your thread just exited and the one directly below it. Pick up a seed bead, and sew through the adjacent cylinder (figure 2).

3 Pick up two cylinders, and sew through the first cylinder again (figure 3). The second cylinder forms a new column. Pick up a seed bead, and sew back through the previous two cylinders in the column. Pick up a seed bead, and sew through the cylinder in the new column (figure 4).

4 Repeat step 3 until you have 12 11° seed beads on each edge of the strip.
5 With a new thread, work as in steps 1-2, but instead of picking up the second seed bead in step 2, sew

through the existing seed bead on the first strip that is nearest the tail, and continue through the remaining cylinder in the new column (figure 5).

6 For the remainder of the strip, work as in step 3, but for the second seed bead, sew through the corresponding 11° seed bead on the first strip instead of adding a new one **(figure 6)**. End the tails but not the working threads.

7 Align the ends of the strip. With either thread, pick up a cylinder, and working as in ladder stitch, sew through the end cylinder at the starting end of the strip. Sew through the new cylinder again, pick up a seed bead, and sew back through the new cylinder and the one below in the same column. Pick up a seed bead, and sew through the three beads in the next column (figure 7).

8 With the other thread, work as in step 7, but sew through the existing center seed bead instead of picking up a new one (figure 8).

9 Slide the strip of beadwork around the double-spike bead, and with each thread, sew through the corresponding edge seed beads to cinch the openings around the spike bead.

10 With one thread, sew through the beadwork to exit a center seed bead that is aligned with the hole in the double-spike bead. Sew through the double spike and the opposite center seed bead. Retrace the thread path through the connection, exiting a center seed bead.

11 To make the bail, pick up a seed bead, and sew through the next center seed bead. Sew through the beadwork to exit the newly added seed bead. Pick up seven 11° seed beads, and sew through the bead your thread just exited to form a loop.

12 Using seed beads, work in tubular peyote around the loop. Using cylinders, work another round of peyote. Sew through to the other edge of the loop,

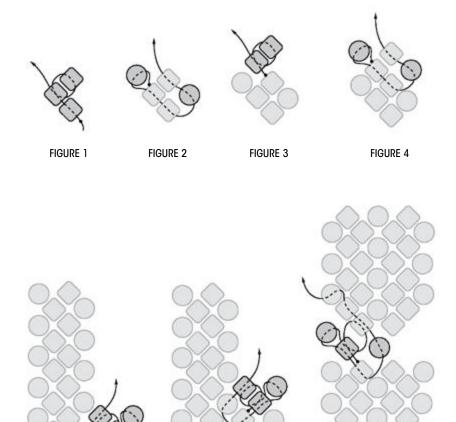


FIGURE 6

and work another round of peyote using

cylinders. End the thread.

13 With the other thread, sew through the beadwork to exit a center seed be

FIGURE 5

the beadwork to exit a center seed bead opposite the bail. Pick up 10 cylinders and the spike pendant, and sew through the seed bead again. Retrace the thread path through the loop, and end the thread.

Necklace

- **1** On 22 in. (56 cm) of beading wire, center three cylinder beads. String the bail over the cylinders.
- 2 On each side of the pendant, string:
- a repeating pattern of a 3 mm silver bead and a 5 x 8 mm rondelle 12 times
- a 3 mm and 4 in. (10 cm) of seed beads
- a crimp bead and half of the clasp
- **3** With each wire end, go back through the appropriate crimp bead, and use crimping pliers to compress the crimp bead. Trim the excess wire.
- **4** Using crimping pliers, close a crimp cover over each crimp bead.

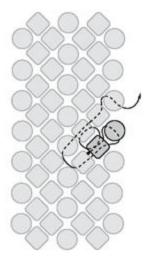
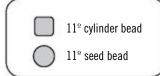


FIGURE 7





Difficulty rating









Materials

necklace 18 in. (46 cm)

- 1 28 mm spike pendant (Swarovski, Bermuda blue)
- 1 16 x 8 mm double-spike bead (Swarovski, metallic light gold 2X)
- 24 5 x 8 mm fire-polished rondelles (black diamond)
- 26 3 mm round silver-plated beads
- 1 g 11º cylinder beads (Miyuki DB0035, metallic galvanized silver)
- 2 g 11º seed beads (Toho 558, permanent-finish galvanized aluminum)
- 1 12 x 6 mm magnetic clasp
- 2 2 x 2 mm crimp beads
- 2 3 mm crimp covers
- flexible beading wire, .014-.015
- Fireline 6 lb. test or nylon beading thread, size D
- beading needles, #12
- · crimping pliers
- · wire cutters

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Basics, p. 77

- peyote: tubular
- ladder stitch
- ending thread
- crimping

Julia Gerlach is the editor of Bead&Button magazine.
Contact her at jgerlach@beadandbutton.com.



Print all the materials for the projects in this issue at www.BeadAndButton.com/ resources.

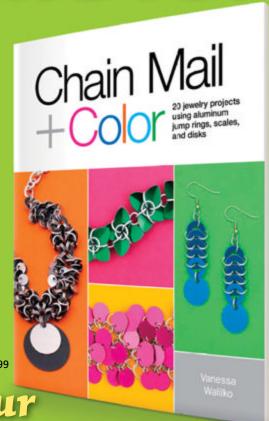
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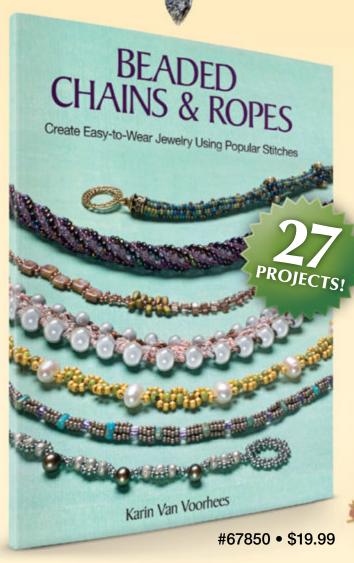








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THREAD AND KNOTS

Conditioning thread

Use beeswax or microcrystalline wax (not candle wax or paraffin) or Thread Heaven to condition nylon beading thread and Fireline. Wax smooths nylon fibers and adds tackiness that will stiffen your beadwork slightly. Thread Heaven adds a static charge that causes the thread to repel itself, so don't use it with doubled thread. Both conditioners help thread resist wear. To condition, stretch nylon thread to remove the curl (you don't need to stretch Fireline). Place the thread or Fireline on top of the conditioner, hold it in place with your thumb or finger, and pull the thread through the conditioner.

Ending and adding thread

To end a thread, sew back through the last few rows or rounds of beadwork, following the thread path of the stitch and tying two or three half-hitch knots (see "Half-hitch knot") between beads as you go. Sew through a few beads after the last knot, and trim the thread.

To add a thread, sew into the beadwork several rows or rounds prior to the point where the last bead was added, leaving a short tail. Follow the thread path of the stitch, tying a few half-hitch knots between beads as you go, and exit where the last stitch ended. Trim the short tail.

Half-hitch knot

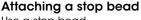
Pass the needle under the thread bridge between two beads, and pull gently until a loop forms. Cross back over the thread between the beads, sew through the loop, and pull gently to draw the knot into the beadwork.



- 1 Cross one end of the thread over and under the other end. Pull both ends to tighten the first half of the knot.
- **2** Cross the first end of the thread over and under the other end. Pull both ends to tighten the knot.

Overhand knot

Make a loop with the thread. Pull the tail through the loop, and tighten.



Use a stop bead to secure beads temporarily when you begin stitching: Pick up



the stop bead, leaving the desired length tail. Sew through the stop bead again in the same direction, making sure you don't split the thread inside the bead. If desired, sew through the bead one more time for added security.

STITCHES

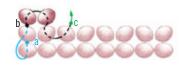
HERRINGBONE STITCH

Flat strip

- 1 Work the first row in ladder stitch (see "Ladder stitch: Making a ladder") to the desired length using an even number of beads, and exit the top of the last bead added.
- 2 Pick up two beads, and sew down through the next bead in the previous row (a-b) and up through the following bead in the previous row. Repeat (b-c) across the first row.



3 To turn to start the next row, sew back through the last bead of the pair just added (a-b).



4 To work the next row, pick up two beads, sew down through the next bead in the previous row and up through the following bead **(b-c)**. Continue adding pairs of beads across the row.

To turn without having thread show on the edge, pick up an accent or smaller bead before you sew back through the last bead of the pair you just added, or work the "Concealed turn" below.

Concealed turn

To hide the thread on the edge without adding a turn bead, sew up through the second-to-last bead in the previous row, and continue through the last bead added (a-b). Continue in herringbone across the row (b-c). This turn changes the angle of the edge beads, making the edge stacks look a bit different than the others.



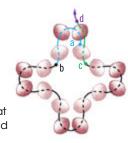
Tubular

1 Work a row of ladder stitch (see "Ladder stitch: Making a ladder") to the desired length using an even number of beads. Form it into a ring to create the first round (see "Ladder stitch: Forming a ring"). Your thread should exit the top of a bead.

2 Pick up two beads, and sew down through the next bead in the previous round (a-b). Sew up through the following bead. Repeat to complete the round (b-c), and step up through the next bead

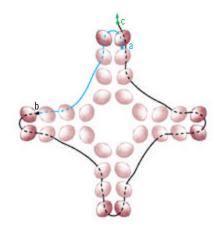
in the previous round and the first bead added in the new round (c-d).

3 Continue adding two beads per stitch. As you work, snug up the beads to form a tube, and step up at the end of each round until your rope is the desired length.



Twisted tubular

- 1 Work step 1 of "Herringbone stitch: Tubular."
- **2** Work two rounds as in steps 2 and 3 of "Herringbone stitch: Tubular."
- **3** To begin creating the twist in the tube, work the next round as follows: Pick up two beads, sew down through one bead in the next stack, and then sew up through two beads in the following stack (a-b). Repeat this stitch to complete the round, adding two beads per stitch, but step up through three beads instead of two in the last repeat (b-c). Snug up the beads.
- 4 Continue working rounds as in step 3 until your rope is the desired length. The twist will begin to appear after the sixth round.



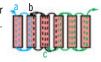
LADDER STITCH Making a ladder

Pick up two beads, and sew through them both again, positioning the beads



side by side so that their holes are parallel (a-b).

2 Add subsequent beads by picking up one bead, sewing



through the previous bead, and then sewing through the new bead (b-c). Continue for the desired length ladder. This technique produces uneven tension,

which you can correct by zigzagging back through the beads in the opposite direction.



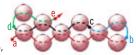
Forming a ring

With your thread exiting the last bead in the ladder, sew through the first bead of the ladder, and then sew through the last bead again.

PEYOTE STITCH Flat even-count

1 Pick up an even number of beads, leaving the desired length tail (a-b). These beads will shift to form the first

two rows as the third row is added.



2 To begin row 3,

pick up a bead, skip the last bead added in the previous step, and sew back through the next bead, working toward the tail (b-c). For each stitch, pick up a bead, skip a bead in the previous row, and sew through the next bead until you reach the first bead picked up in step 1 (c-d). The beads added in this row are higher than the previous rows and are referred to as "up-beads."

3 For each stitch in subsequent rows, pick up a bead, and sew through the next upbead in the previous row (d-e). To count peyote stitch rows, add the total number of beads along both straight edges.

Three-drop peyote

Work three-drop peyote stitch the same way as basic flat peyote, but treat trios of beads as if they were single beads.

- 1 To work in even-count three-drop peyote, pick up an even number of beads that is divisible by three. For odd-count three-drop peyote, pick up an odd number of beads that is divisible by three.
- 2 To begin row 3, pick up three begds, skip the last three beads added in step 1, and sew back through the next three beads. Repeat this stitch across the row.
- **3** For subsequent rows, pick up and sew through three beads per stitch. Work each turn the same as in regular flat peyote, using the odd-count turn if you began with an odd number of beads.

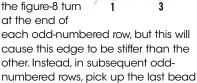
Flat odd-count

Odd-count peyote is the same as evencount peyote, except for the turn on oddnumbered rows, where the last bead of the row can't be attached in the usual way because there is no up-bead to sew through.

- **1** Begin as for flat even-count peyote, but pick up an odd number of beads. Work row 3 as in even-count, stopping before adding the last bead.
- 2 Work a figure-8 turn at the end of row 3: Sew through the first bead picked up in step 1 (bead #1). Pick up the last bead of the row you're working

on (bead #8), and sew through beads #2, #3, #7, #2, #1, and #8.

You can work the figure-8 turn



between the last two edge beads, and sew back through the last bead added to begin the next row.

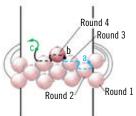


Tubular

Tubular peyote stitch follows the same stitching pattern as flat peyote, but instead of sewing back and forth, work in rounds.

- 1 Pick up an even number of beads, and tie them into a ring with a square knot (see "Square knot"), leaving the desired length tail. If desired, slide the ring onto a dowel.
- **2** Sew through the first bead in the ring. Pick up a bead, skip a bead in the ring, and sew through the next bead. Repeat to complete the round.
- **3** To step up to start the next round, sew through the first bead added in this round (a-b).
- 4 Pick up a bead, and sew through the next bead in round 3 (b-c). Repeat this stitch to complete the round.

5 Repeat steps 3 and 4 for the desired length tube.

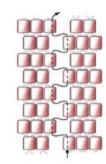


Circular

Circular peyote is also worked in continuous rounds like tubular peyote, but the rounds stay flat and radiate outward from the center as a result of increases or using larger beads. If the rounds do not increase, the edges will curve upward.

Zipping up or joining

To join two pieces of flat peyote invisibly, match up the two pieces so the end rows fit together. "Zip up" the pieces by zigzagging through the up-beads on both ends.



RIGHT-ANGLE WEAVE Flat strip

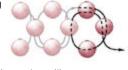
1 Pick up four beads, and tie them into a ring with a square knot (see "Square knot"), leaving the desired length tail. Sew through the first three beads again. This is the first stitch of the strip.



2 Pick up three beads. Sew through the last bead in the previous stitch (a-b), and continue through the first two beads picked up in this stitch (b-c).



3 Continue working as in step 2, addina three beads per stitch (alternate the direction of the



thread path for each one), until the first row is the desired length.

Forming a strip into a ring

Exit the end bead of the last stitch, pick up a bead, and sew through the end bead of the first stitch. Pick up a bead, and sew through the end bead of the last stitch.



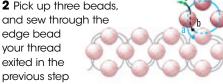
Adding rows

1 After you've made a strip of right-angle weave (which will be row 1), sew through the last stitch of row 1, exiting an edge bead along one side.



2 Pick up three beads, and sew through the

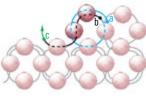
your thread exited in the previous step



(a-b) and the first new bead (b-c).

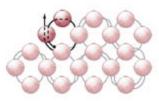
3 Pick up two beads,

and sew back through the next edge bead in the previous row and the bead your thread exited at the



start of this step (a-b). Continue through the two new beads and the following edge bead in the previous row (b-c).

- 4 Pick up two beads, and sew through the last two beads your thread exited in the previous stitch and the first new bead.
- **5** Work as in steps 3 and 4 for the rest of the row. Add more rows as desired



Tubular

- 1 Work a flat strip of right-angle weave that is one stitch shorter than needed for the desired circumference of the tube. Form the strip into a ring, exiting an edge bead in the connecting stitch.
- 2 Add rounds as you would rows, picking up three beads in the first stitch, two beads in the subsequent stitches, and one bead in the final stitch to join the first and last stitches in the round.



Beaded backstitch

- 1 To stitch a line of beaded backstitch, sew through the fabric from back to front. Pick up three beads, and lay them on the fabric as desired.
- 2 Sew through the fabric from front to back right after the third bead. Sew through the fabric from back to front between the second and third beads, and sew through the third bead again.
- **3** Pick up three more beads, lay them on the fabric, and repeat step 2. For a tighter stitch, pick up only one or two beads at a time.

STRINGING AND WIREWORK Crimping

Use crimp beads to secure flexible beading wire. Slide the crimp bead into place, and squeeze it firmly with chainnose

pliers to flatten it. Or, for a more finished look, use crimping pliers:

- 1 Position the crimp bead in the hole that is closest to the handle of the crimping pliers.
- 2 Holding the wires apart, squeeze the pliers to compress the crimp bead, making sure one wire is on each side of the dent.
- **3** Place the crimp bead in the front hole of the pliers, and position it so the dent is facing the tips of the pliers. Squeeze the pliers to fold the crimp in half.
- 4 Tug on the wires to ensure that the crimp bead is secure.

Opening and closing loops and jump rings

- 1 Hold a loop or a jump ring with two pairs of pliers, such as chainnose, flatnose, or bentnose pliers.
- 2 To open the loop or jump ring, bring the tips of one pair of pliers toward you, and push the tips of the other pair away from you.
- 3 Reverse step 2 to close the open loop or jump ring.





Wrapped loop

- 1 Using chainnose pliers, make a right-angle bend in the wire about 2 mm above a bead or other component or at least 114 in. (3.2 cm) from the end of a piece of wire.
- **2** Position the jaws of the roundnose pliers in the bend. The closer to the tip of the pliers that you work, the smaller the loop will be.
- 3 Curve the short end of the wire over the top iaw of the roundnose pliers.
- **4** Reposition the pliers so the lower jaw fits snugly in the loop. Curve the wire downward around the bottom jaw of the pliers. This is the first half of a wrapped loop.
- 5 To complete the wraps, grasp the top of the loop with one pair of pliers.
- **6** With another pair of pliers, wrap the wire around the stem two or three times. Trim the excess wire, and gently press the cut end close to the wraps with chainnose pliers.







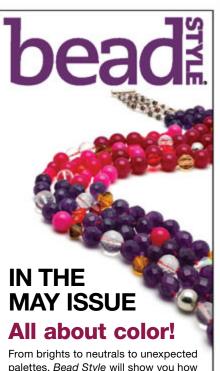












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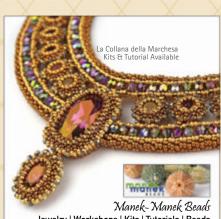
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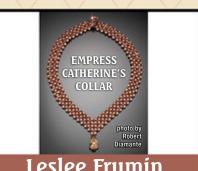








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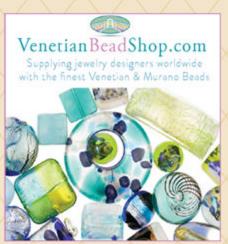
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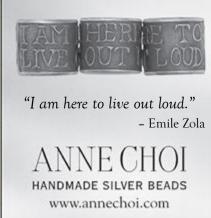


















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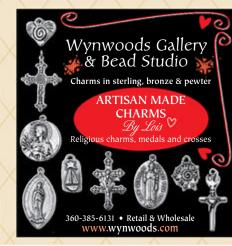




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When the stars align

Nichole Starman and the explosion of multi-hole beads

by Diane Fitzgerald

new generation of two-hole shapes has taken the beading community by storm. Magazines and books brim with projects that showcase two-hole versatility. Beaders are abuzz about the smoothness of the two-hole beads and have flipped for the security of a second anchor point. "Two-hole beads have moved from curiosity to concept, and onto an art form of their own," says Nichole Starman (above left), product manager at Starman Beads. She should know; she has played a large role in bringing them to the beading industry.

Before marrying into the family, Nichole remembers being blown away by beads on her first visit to the Starman bead warehouse. She and her future husband, Dave, had moved from Idaho to Southern California to attend business school. One weekend, they drove to the Bay Area to visit Dave's uncle Jerry, who had been importing beads since immigrating from the Czech Republic. Jerry promptly put them to work. "My first task was to open a pallet's worth of bead boxes that Jerry had just picked up from the airport. It was thrilling!" Nichole says. From then on, the couple spent weekdays studying and weekends in the warehouse.

After college, Nichole and Dave joined the business full time. "We make a great team," she says. Jerry oversees the factory, Dave built the website and manages the wholesale division, and Nichole is in charge of design, purchasing, and marketing.

She and Dave moved back to Boise to raise their children and while Nichole was at home more with her young boys, she couldn't stop thinking about the design possibilities of two-hole beads. "I spent a lot of time experimenting with

ways to integrate multi-hole beads into seed beadwork," she savs. "I have always loved dimensional seed beadwork and found that two-hole beads made it easy to build dynamic.

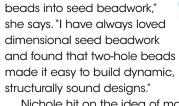
Nichole hit on the idea of making beads with uniform hole placement — a concept that became the foundation of the CzechMates system, which features myriad bead shapes that can easily be used together for unending style options. The first in the series, the two-hole dagger came onto the scene in 2005, followed by two-hole tiles, bricks, lentils, and triangles. In early 2015, the company rolled out the QuadraTile and

To bring these new beads to market, Nichole assembled a team of designers from around the world — the Starman TrendSetters — to develop patterns and projects. The idea of enlisting the TrendSetters reflects the global vision of Starman, which ships worldwide from distribution centers in Washington state and the Czech Republic.

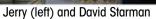
QuadraLentil four-hole beads and the two-hole bar.

The TrendSetters help keep the company abreast of bead trends. Meanwhile, back in Boise, Nichole is always looking for the next great idea — and finding ways to keep building the bead buzz. •

Diane Fitzgerald is an avid beader and collector of vintage two-hole bead necklaces. See her work and patterns on her website, www.dianefitzgerald.com. Visit the Starman wholesale website at www.czechbeads.com.











Go online to www. BeadAndButton.com/ extra to get instructions for Nichole's "Cobblestone

bangle" (above) in the

February issue of B&B Extra.

The Starman factories in Alšovice, Czech Republic (above, left); and Sequim, Washington (above, right).

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